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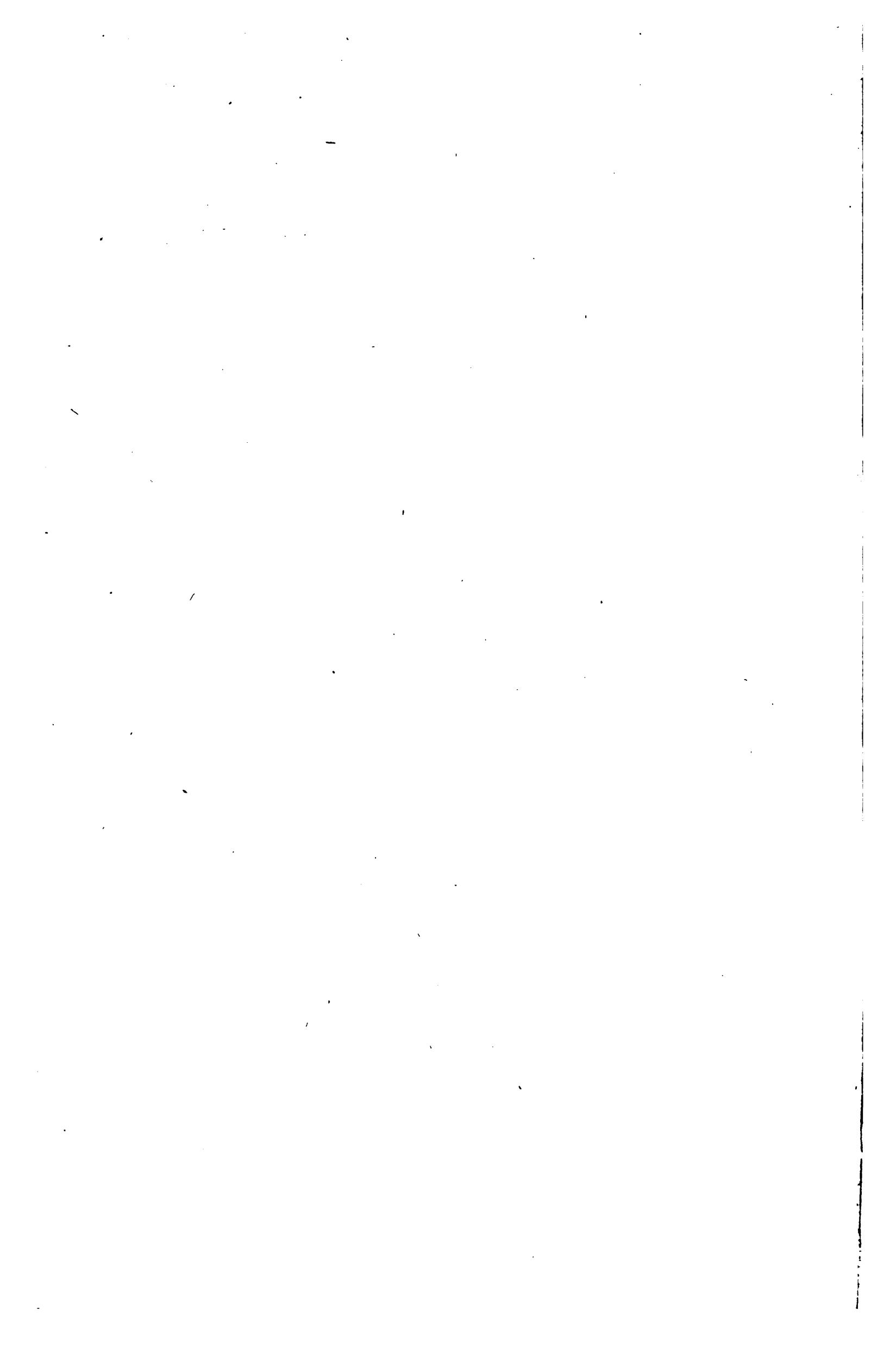
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THE
SOUTH KENSINGTON
MUSEUM
EXAMPLES OF THE WORKS OF ART
IN THE MUSEUM AND OF THE
DECORATIONS OF THE
BUILDING WITH BRIEF
DESCRIPTIONS.

* *



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1882.

PPU

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CHANCERY LANE.



THE introduction to the first volume of the present series gave sufficient details as to the object with which this publication was undertaken, the source from which the etchings have been derived, and the process by which they have been reproduced at the lowest possible price.

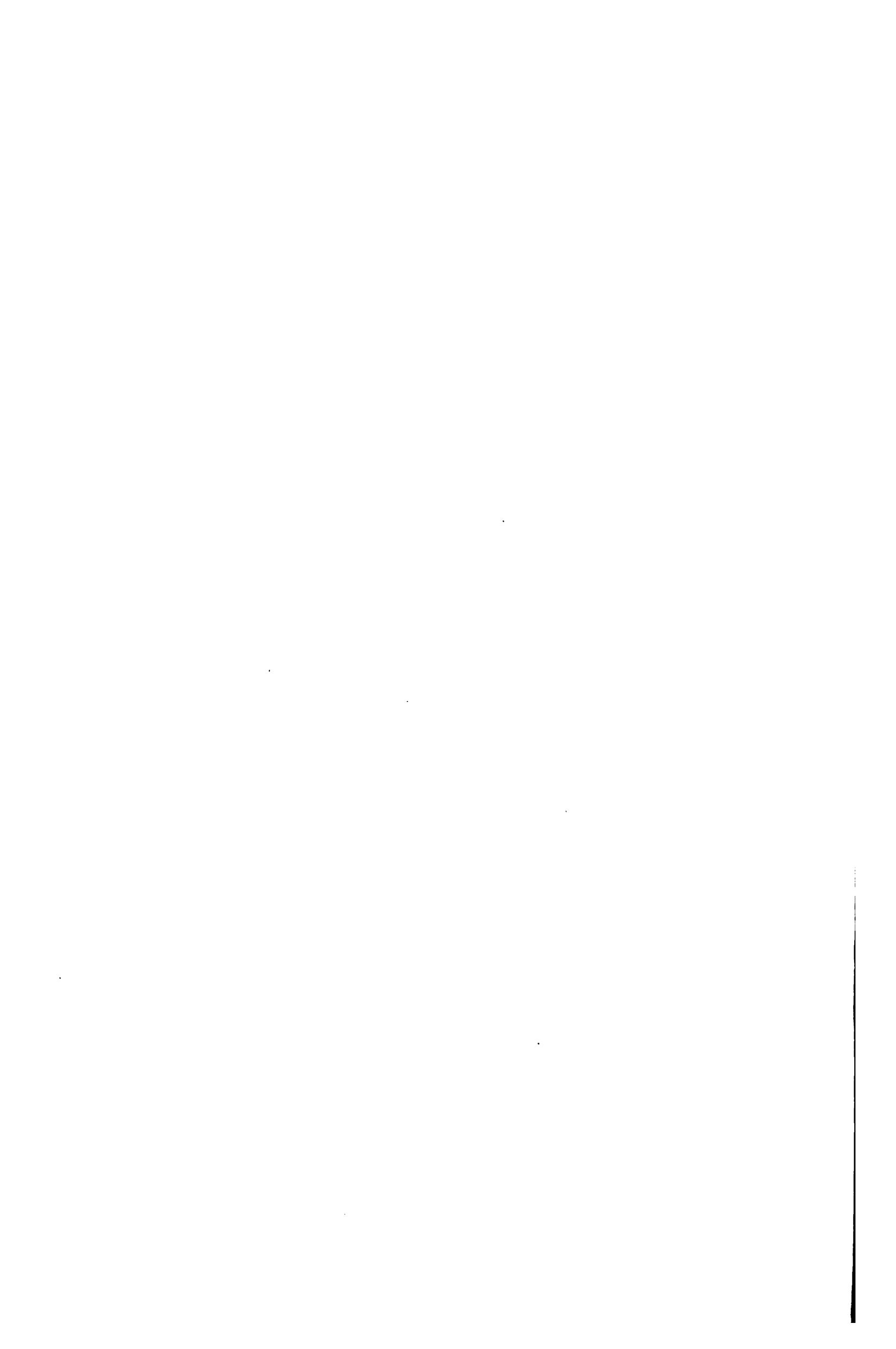
The work has been issued in monthly parts, twenty-two in all ; each containing eight plates.

Although the collection of etched plates in the possession of the Department has not been exhausted, it is believed that the selection already made is fairly representative of each type of Industrial Art comprised in the Museum collection that admits of reproduction by this method : and it is not proposed (at least for the present) to carry on this work beyond the present volume.

Among the plates selected in the later parts will be found three representations from the important collection of Florentine portrait-busts in terra cotta of the sixteenth and seventeenth centuries. Successful attempts have lately been made in Italy to revive this branch of the sculptor's art, and there seems no reason why good work of the same kind should not be produced in this country.

Several examples are given from a collection of designs for silversmiths' work, &c., preserved in the Art Library, and attributed to early Italian artists. These, it is hoped, will be found suggestive.

It should be noted that the etching of the design by Mr. W. B. Scott, for two panels of windows in the Pottery Gallery of the Museum, on Plate 25, is the work of Mr. Scott himself.





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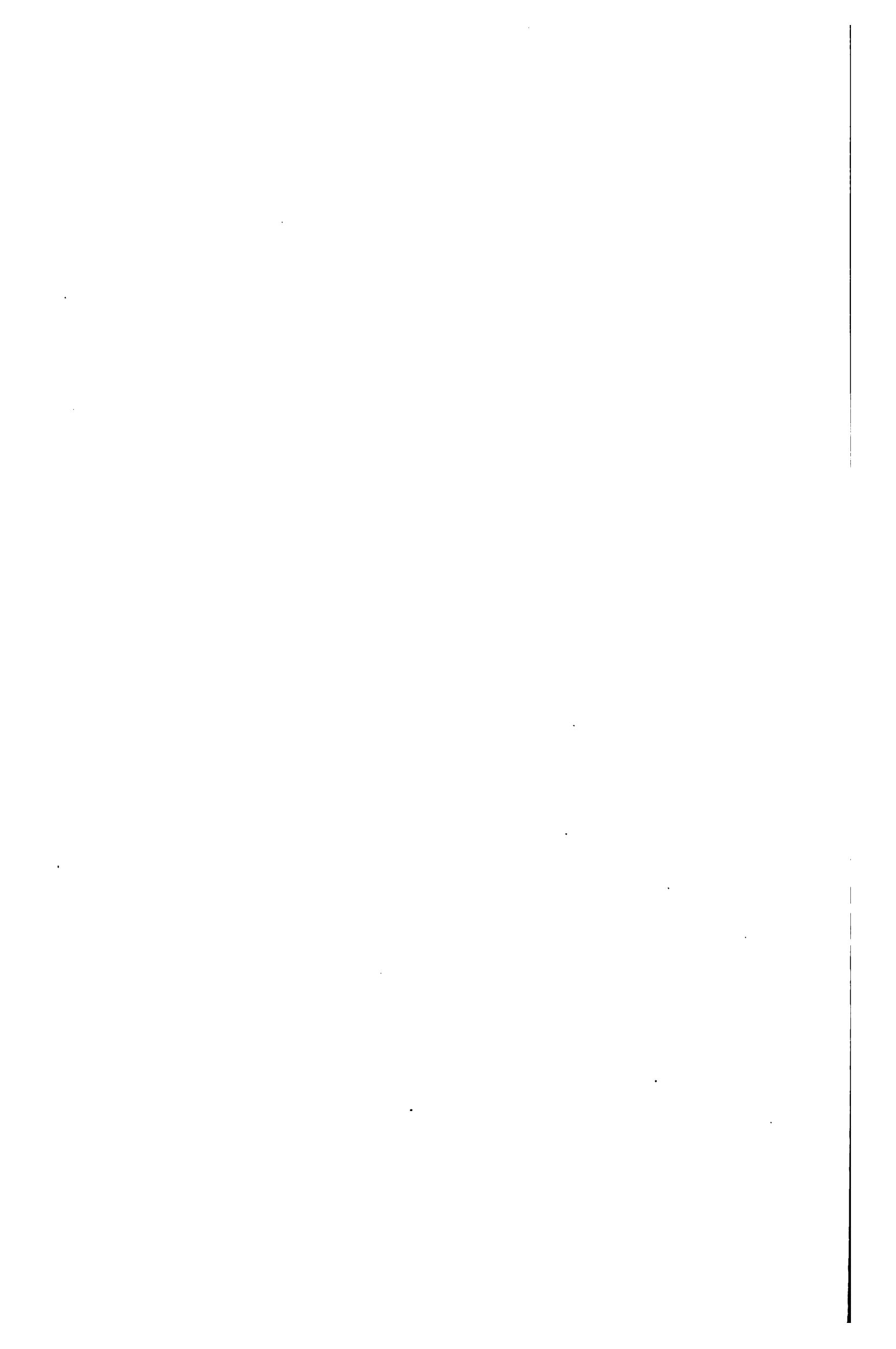
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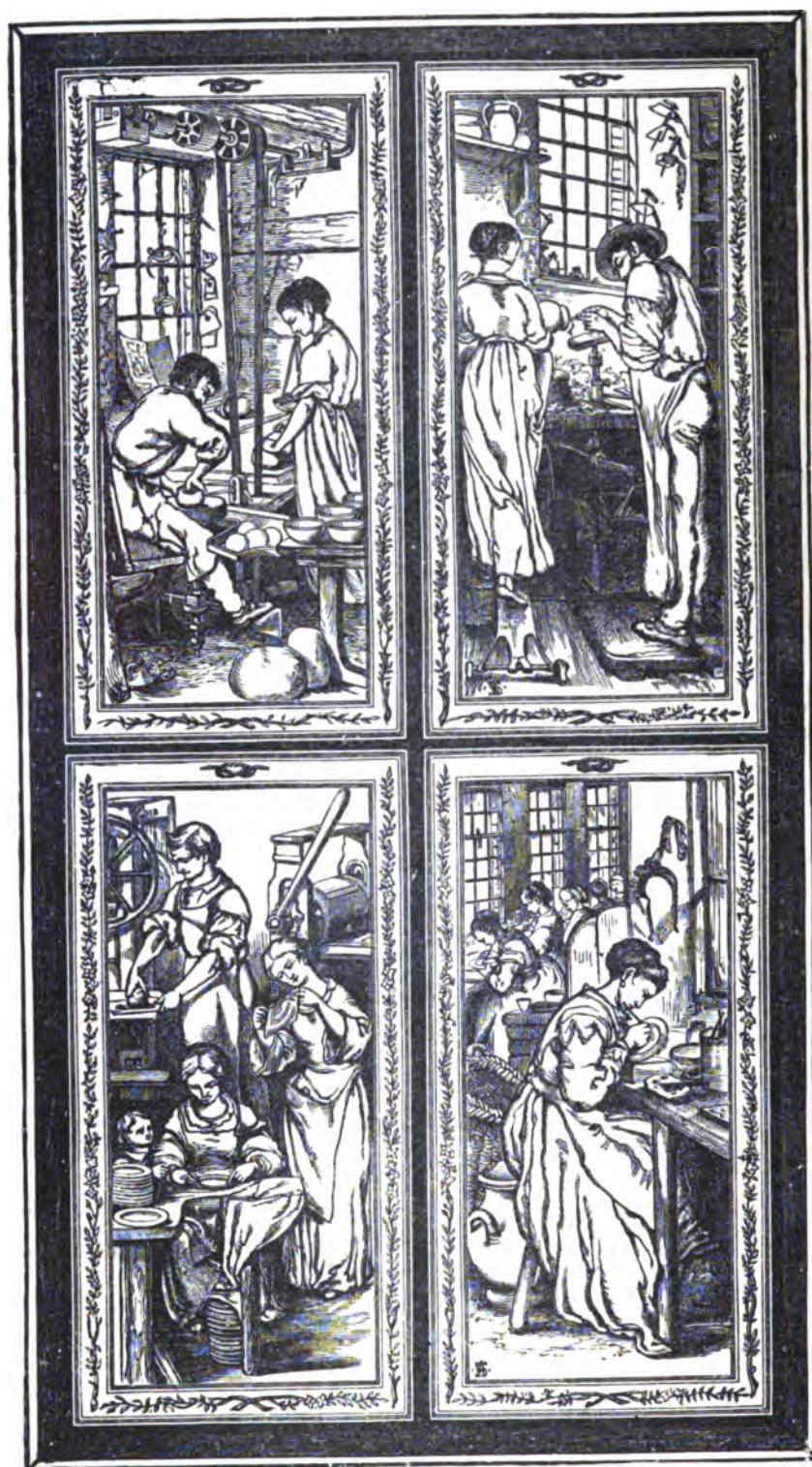
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80. PROCESSIONAL CROSS. Silver and gilt metal	<i>Etched by M. Sullivan.</i>





100



DESIGN :

FOR WINDOW ON THE NORTH SIDE OF THE GALLERY OF THE
MUSEUM CONTAINING POTTERY.

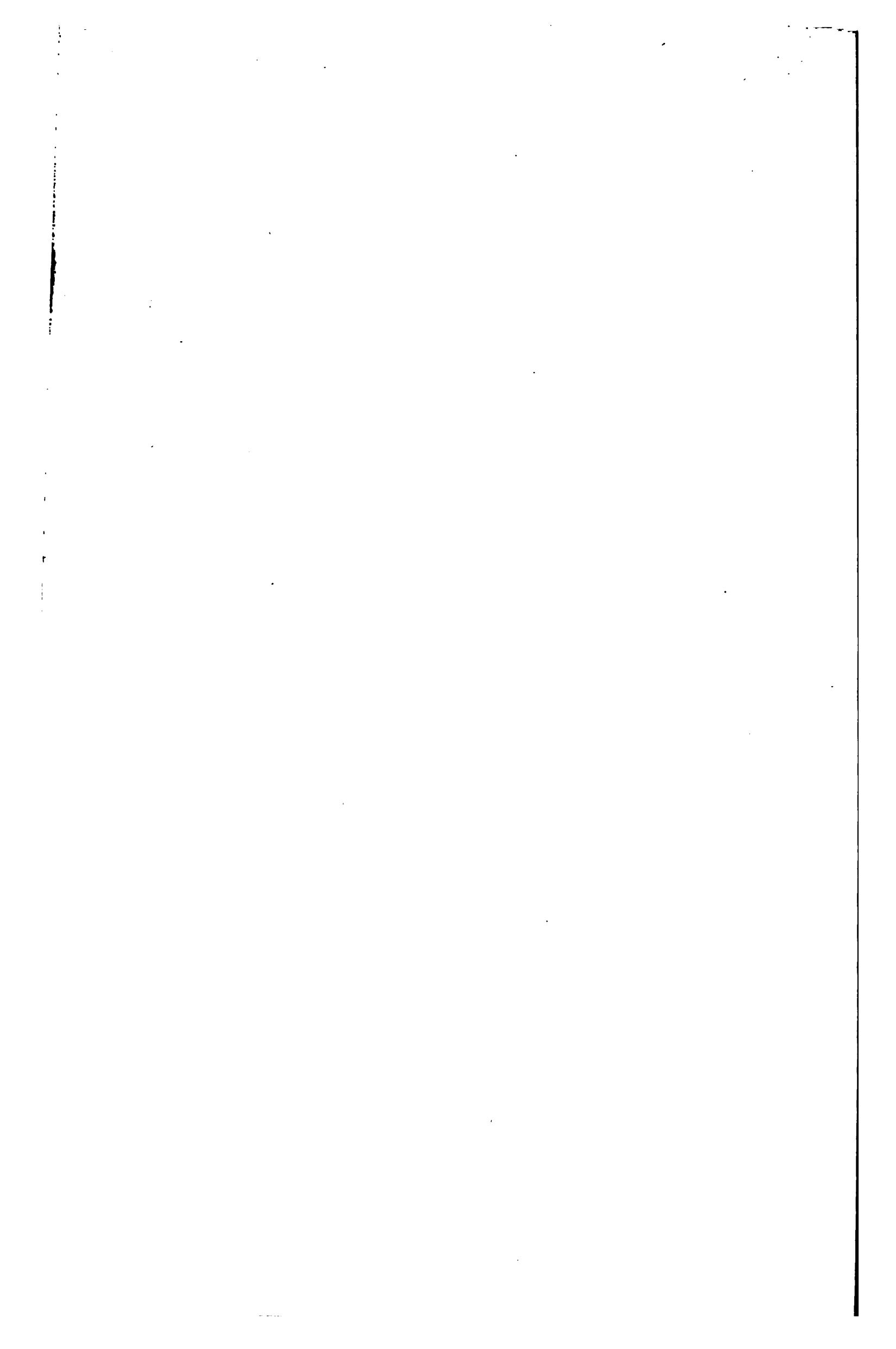
HIS is one of the windows designed and executed for the new buildings of the Museum by Mr. W. B. Scott. They are executed in a new manner, and intended to show the result of experiments which were undertaken to produce decorative glass without materially decreasing the amount of light. The series of windows in this gallery represents the history of the art of pottery, continuing to the present time, illustrating at the end the methods now in use in the production of earthenware. The pictures are drawn on sheets of milled glass with the point of the brush, giving an effect something like that of pen-and-ink drawings or etchings.

The window copied in the woodcut deals with the skilled processes of our own days. The first upper pane shows the method of throwing; the old potter's wheel, which has been shown often before in the course of the series, being now driven by a steam-engine. The engine sets in motion a number of wheels or tables, at each of which a thrower is seated, served and assisted by some one who provides the ball of clay required for the successive vessels. The clay is kneaded and weighed, and placed ready to his hand.

The next process is turning. This follows also from a rotary motion, even sometimes by the engine; sometimes, as in the window, by the attendant using a pedal. The fine edges of jugs and other vessels depend upon the accurate eye and hand of the turner, whose work is looked upon as demanding more skill than that of the thrower.

The group in the first lower pane represents the applications of printed patterns to earthenware, an invention which made a revolution in the decoration and price of pottery. In the background the copper-plate printer is in the act of inking the plate, an impression from which a woman standing below shapes with a pair of scissors into the necessary pieces. The seated figure applies these pieces to the clay, and the paper entirely disappears in the kiln, leaving the pattern reversed on the surface of the ware in the colour desired.

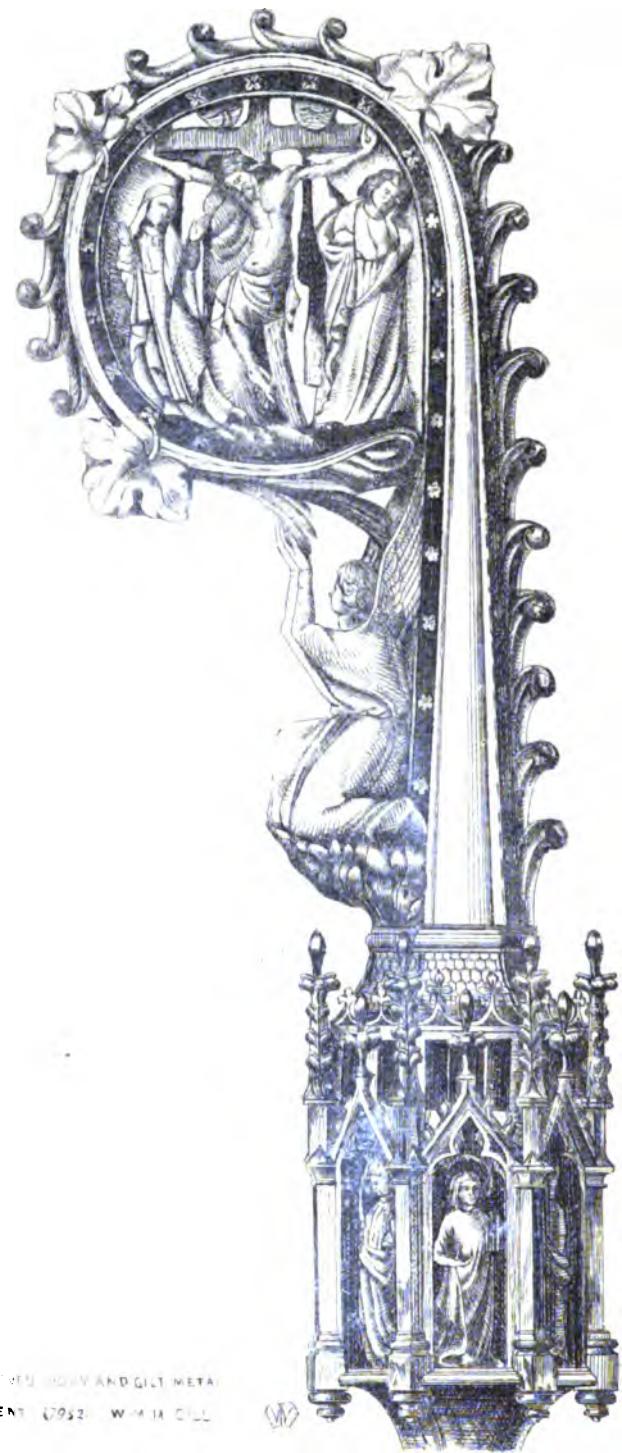
The second lower pane is filled with female figures engaged in hand-painting upon plates, vases, &c.





20

SKM
(16)



RELICARY
COPPER, ENAMELED, GOLD AND GILT METAL
FRENCH, XIV CENT. (1300-1350) W.M. C. 22

HEAD OF A PASTORAL STAFF.

IVORY AND METAL GILT.

No. 7952—1862.

A VERY highly decorated and rich example of a style of (so-called) crosier, or head of a pastoral staff, which came in about the end of the thirteenth century and superseded the plainer and more severe form which had prevailed up to that period. The very earliest shape which is known, and which was coeval probably with the first ages of Christianity, varied little from that of the common shepherd's crook, or was even more simple than that: a mere staff bent over at the top.

This superb piece is French work and in admirable preservation; it was formerly in the celebrated collection of prince Soltikoff, which was dispersed in 1862.

The sweep of the volute of the crosier is small in comparison with the large size and height of the stem from which it springs. This characteristic, combined with the reversed crockets which decorate the outside rim, gives evidence of the date, carrying on (as it were) the style and feeling of an earlier time but almost immediately preceding. The design and execution are excellent.

The centre of the volute supplies us with another proof of the cleverness with which mediæval artists treated the heads of crosiers. Carried with the crook to be turned either to the left or to the right, the centre of the volute shows two subjects; and this is managed, although cut in open work, without either interfering with the other of the two. In the present case, the subjects are on one side the Virgin and Child, on the other the Crucifixion, which is represented in the illustration.

The Crucifixion, as here given, is a complex Rood. Our Lord, dead or near His death, hangs extended upon the cross with drooping head, and limbs drawn up in the last agony. Standing beside Him, one upon each hand, are the blessed Virgin and St. John. The Saviour is clothed from the hips to the knees with a garment hanging across the loins. Above the cross are the usual emblems of the sun and the moon. The

HEAD OF A PASTORAL STAFF.

blessed Virgin and St. John are vested in long robes of the same shape, but the Virgin has the robe folded over her head whilst the head of St. John is left bare. Both figures stand in an attitude of mingled grief and astonishment. Small as they are the faces have expression, and the draperies are treated with a breadth which gives them dignity.

The side of the centre of the volute, which is not shown in the illustration, is filled with a group of the Virgin and Child standing, and attended by two angels carrying candlesticks. These two are placed back to back against the two figures attending at the Crucifixion. The angels have large mantles, fastened at the breast with a brooch, over their tunics. The Blessed Virgin is crowned, and she treads upon her dragon, under her feet.

The volute is supported by an angel kneeling with one knee on a large floriated corbel or bracket, springing from the lowest part of the ivory. His arms are uplifted; and the wings, one on each side, are carried into the inside moulding of the stem. He is clothed in a long robe, with sleeves covering the arms, and fastened round the waist with a girdle.

A deep moulding enriches the stem and its curve at top, filled with roses. The outside is crocketed, and three boldly carved floriated ornaments excellently break and give variety to the outline.

The ivory has been at one time, probably when first made, richly gilded and coloured. Enough still remains to give the whole a magnificent effect.

The stand on which the ivory is fixed is modern, metal gilded. It is far too heavy in design; and, probably, originally the head of the crosier was simply fastened to the wooden staff. The present stand is composed of six canopied niches, each containing a figure of some saint. The dividing piers or columns are carried up with high pinnacles, floriated at the top.

The ivory measures eight inches and a quarter, by nearly five in width.

80

SKM
(45)
vii



EASEL OR BOOK REST. CARVED WOOD. ITALIAN. 15th C. H 15¹/₂ W 8

SOULAGE'S COLL. S.K.M. (N° 8438. 63. W=CATLEY, FEC

DESK OR BOOK-REST.

WOOD.

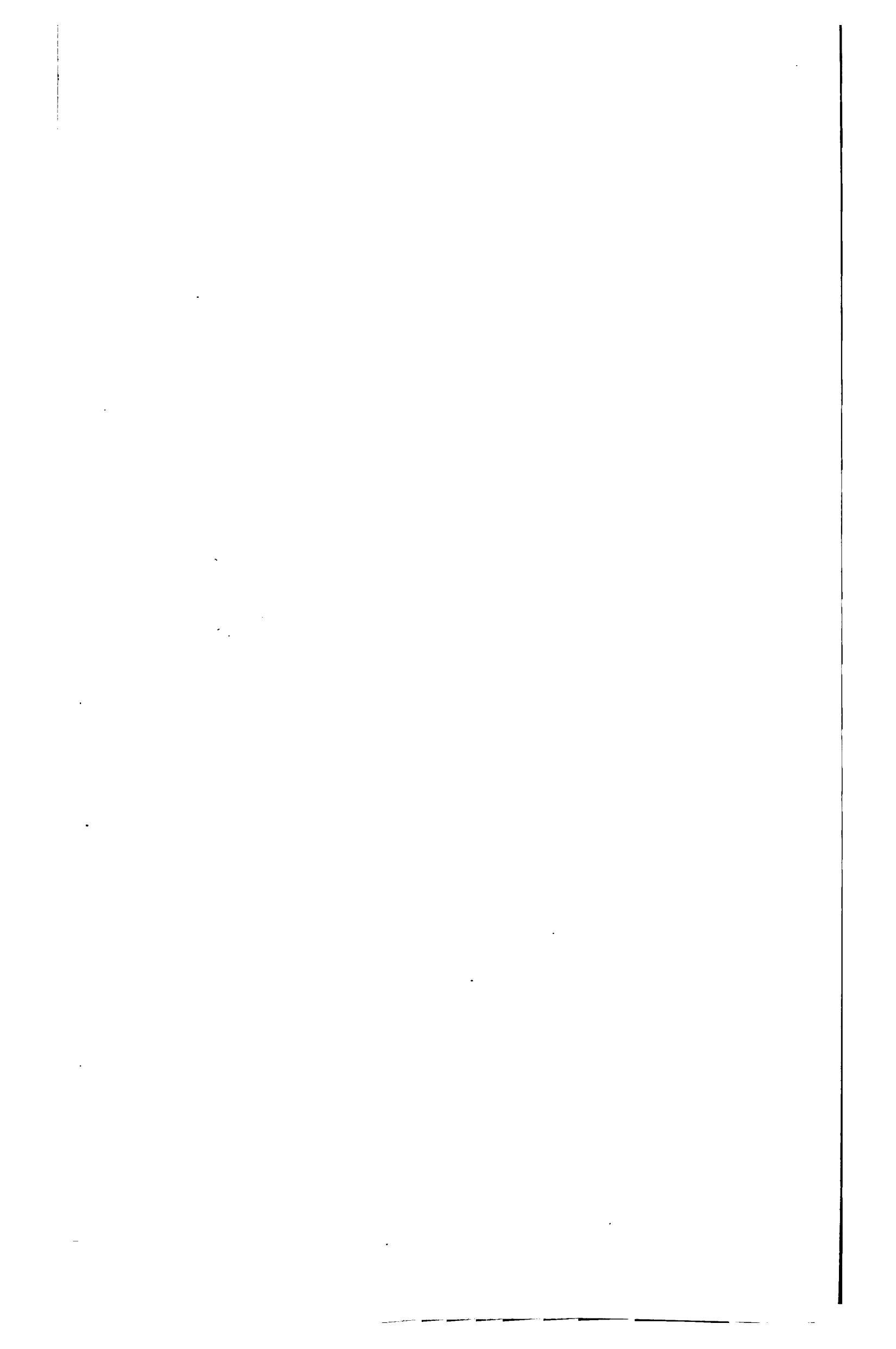
No. 8438—1863.

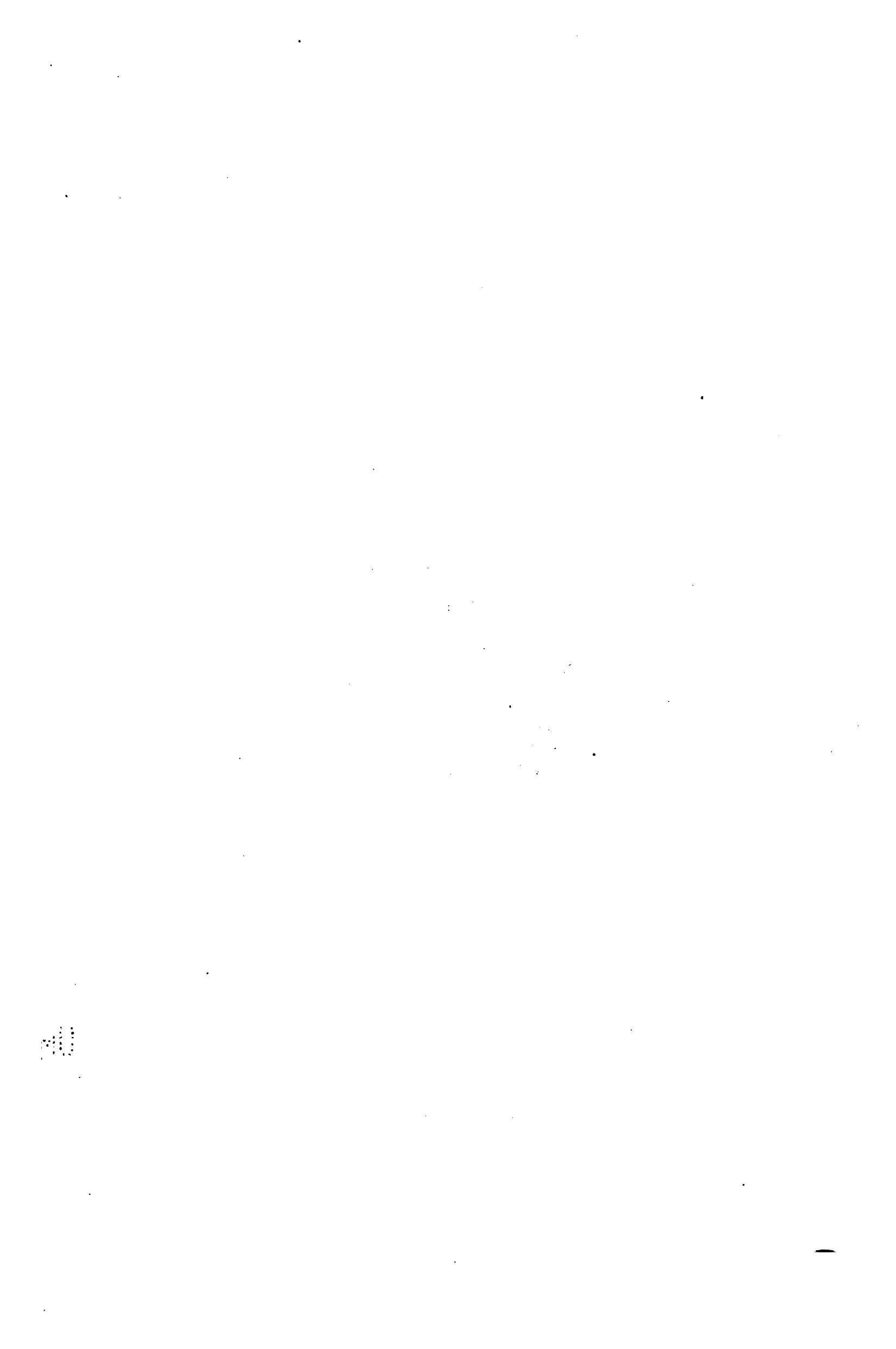
A HIGHLY ornamented desk ; two pieces hinged at the top. Italian, of the middle of the sixteenth century. Good as an example, not only of the mode of treating the decoration, but as showing how completely it serves the purpose for which it is intended.

The front is decorated with an arabesque ornament in low relief ; two scrolls issuing from a stem and tied together nearly at the top, from which they spread outwards again. At the extreme top is an unicorn, and in the middle are three birds.

This desk was formerly in the Soulages collection. It stands one foot in height, by eight inches wide.









DOOR KNOCKER BRONZE. ITALIAN 16th CENT.

H. 12 IN. W. 9³/₄ IN. S.K.M. (NO. 13. - 69)

W. HARBUFF

KNOCKER.

BRONZE.

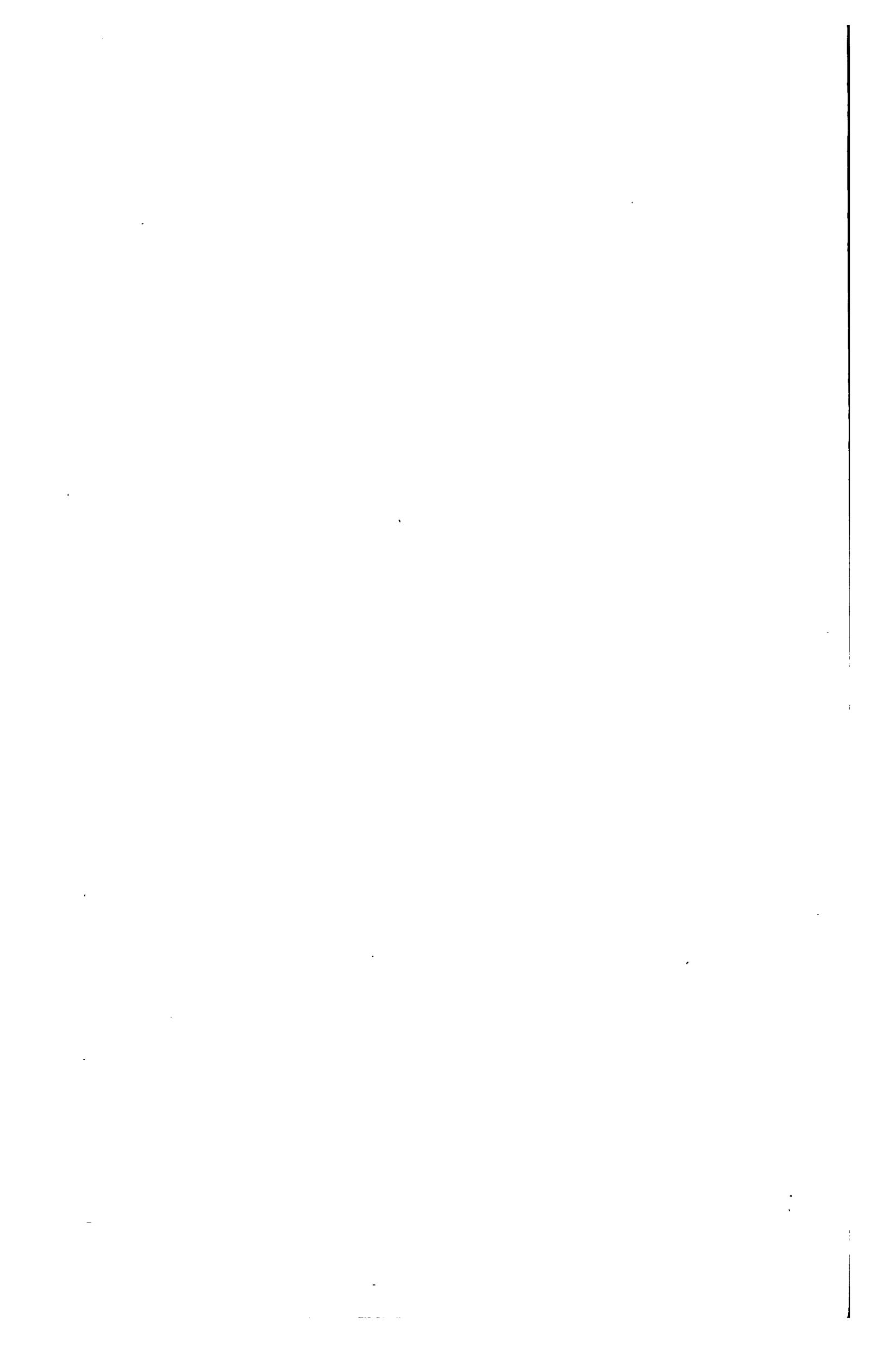
No. 13—1869.

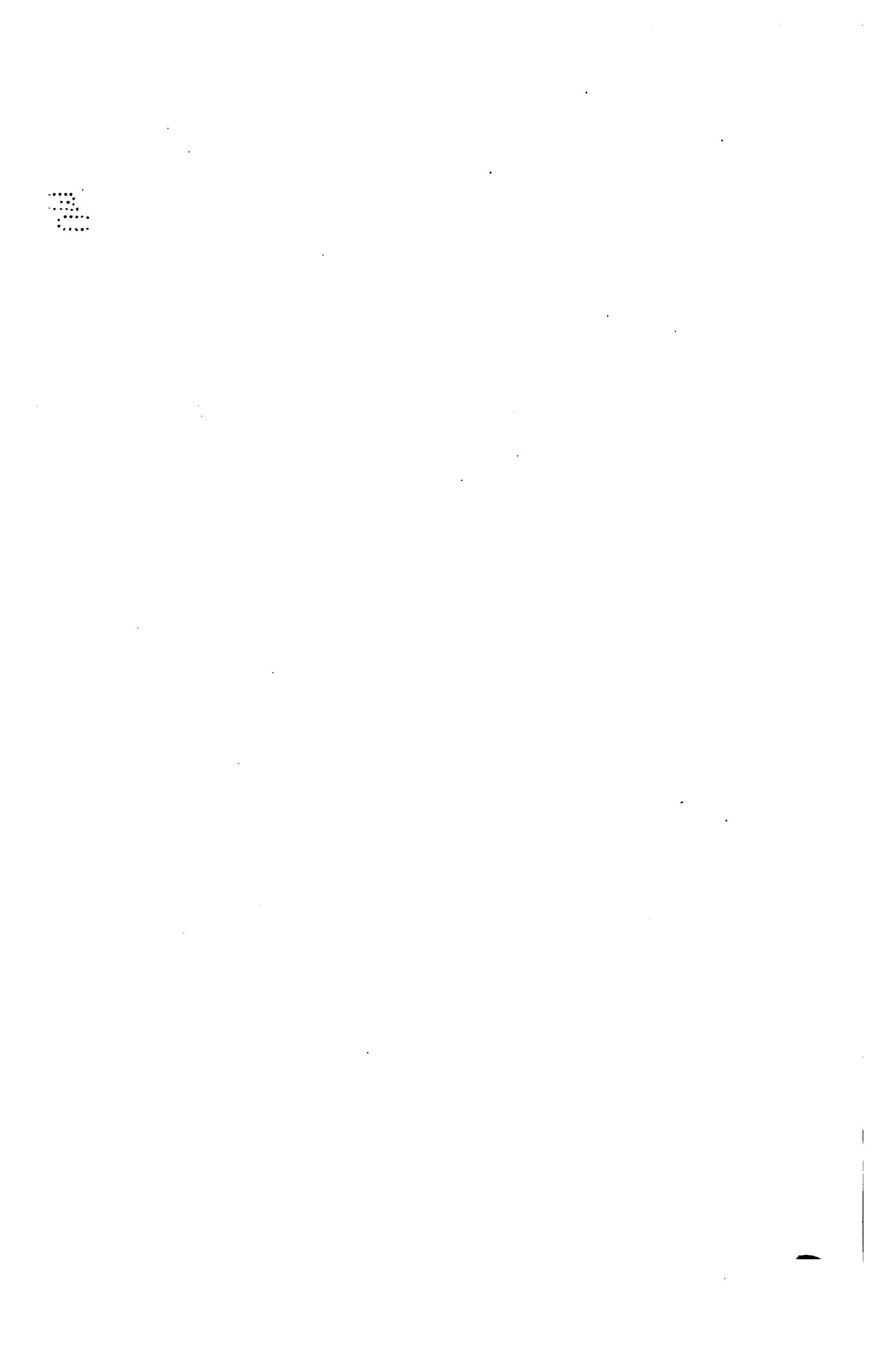
THE bronze knockers which are so often found on the doors of palaces and great houses in Italian cities, not merely serve the particular purpose for which they are placed there, but are valuable as decorations also. They are important, moreover, in many ways to students and artists, by suggesting new treatment and arrangements of animals and grotesque forms applicable to many objects of art and domestic use.

This knocker is North Italian workmanship and design, of the date of about the middle of the sixteenth century. The modelling is good and full of vigour. Two dolphins sustain a shell, from which issues the undraped half figure of a woman. The bodies of the dolphins are carried upwards in a graceful and natural sweep, until the tails unite and are tied together by a band ; and the extremities carry between them a small escutcheon.

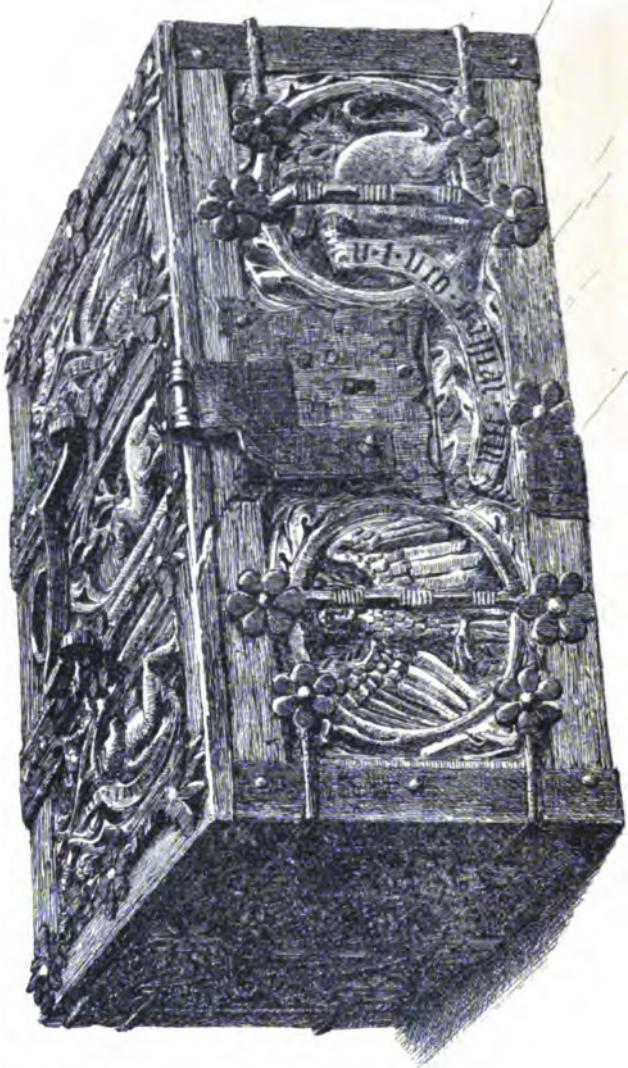
The height is twelve inches, by nearly ten inches across.







SKM
(31)
IV



BOX IN CARVED WOOD, FLEMISH? DATE ABOUT 1470-1480. L. 8 IN, W. 6 1/2 IN, H. 4 IN (BERNARD COLE) SKM (N 2122)

F. A. SLOCOMBE, L. C. C. T.

III.6

BOX OR COFFER.

WOOD.

No. 2172—1855.

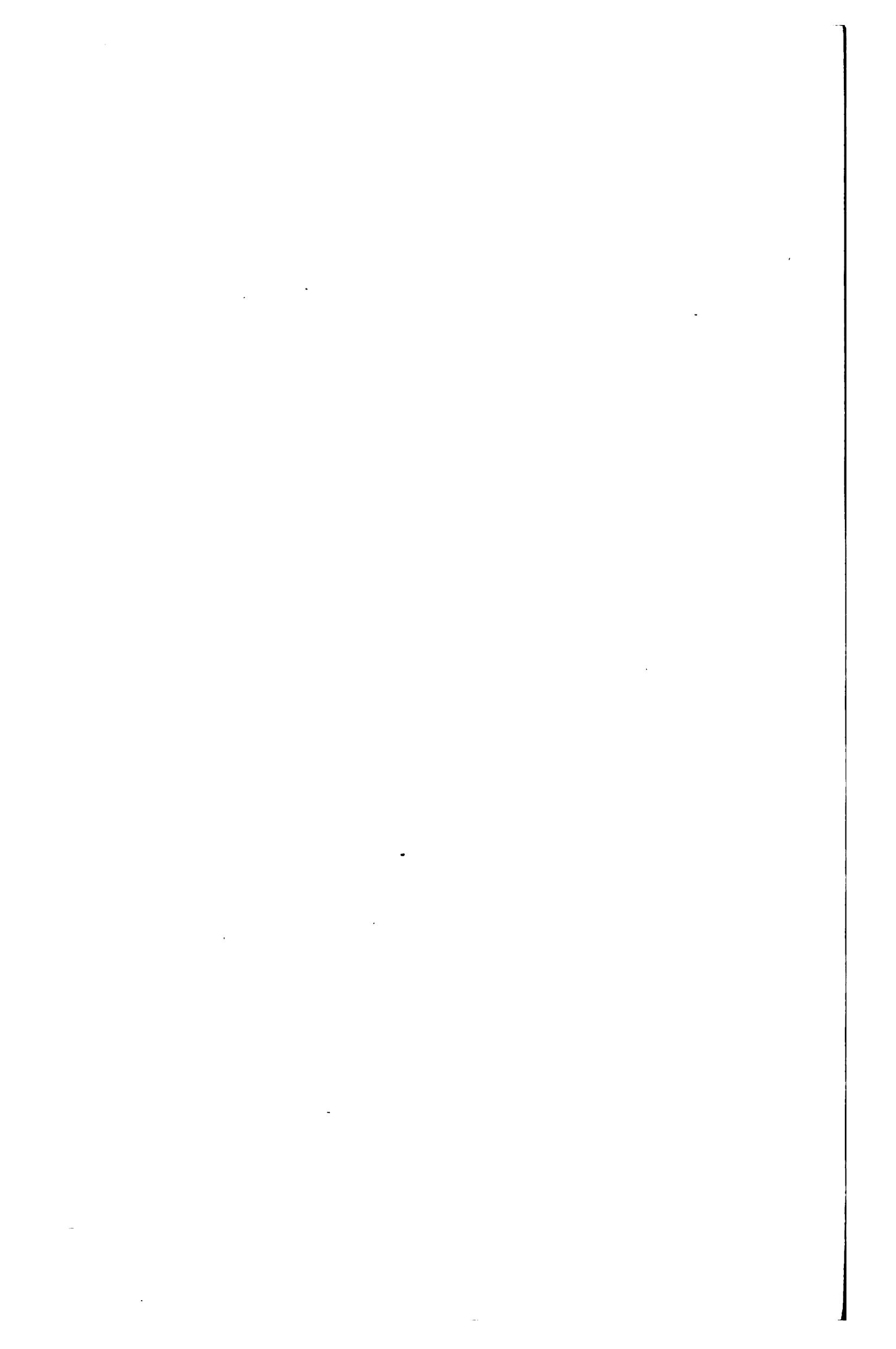
GERMAN work of about the year 1400; and a good example of the smaller objects for domestic use common at that period. It was formerly in the Bernal collection.

The angles and corners are tied with small metal mounts, slight rods of iron beaten out into somewhat large and bold star ornaments at the ends. Other bands of metal, dividing the panels into two portions, give further security and strength to the box.

The lid has three sunk panels, shaped into small canopied niches; in one of them is an ape with a fool's cap on his head, and a scroll with the legend *Ein setig tor und*—a precious fool; in the centre is a stag, and the words *Vil hirsch*—a stag; in the third panel is a swan, *Abe*—a swan. All the inscriptions are in the old German characters. On one of the panels in front is a man-headed eagle with the legend *Mit willen dien ich*—I serve with good will. On another an owl dancing and the words *an true tans*: a regular dance. Other panels have a swan and an eagle with their names below. The sides are ornamented with carvings in the same style of an heraldic or emblematic character, and probably refer to some family names or arms. These also are filled out with scrolls.

Some have suggested that these humorous carvings are allusions to political squibs or satires of the time; but it is more probable that they refer to family alliances. The animals are known cognizances of famous German houses—the swan, for instance, of the duchy of Cleves.

The box is eight inches long, six and a half wide, and four inches and a half high.



ml



TANKARD - SILVER - GILT - GERMAN (NUREMBERG) DATE 1610
HESKIN - DIAM 8 1/2" - S. K. MILLIN 29134 - J. BROOKES FECIT

TANKARD.

SILVER.

No. 291—1854.

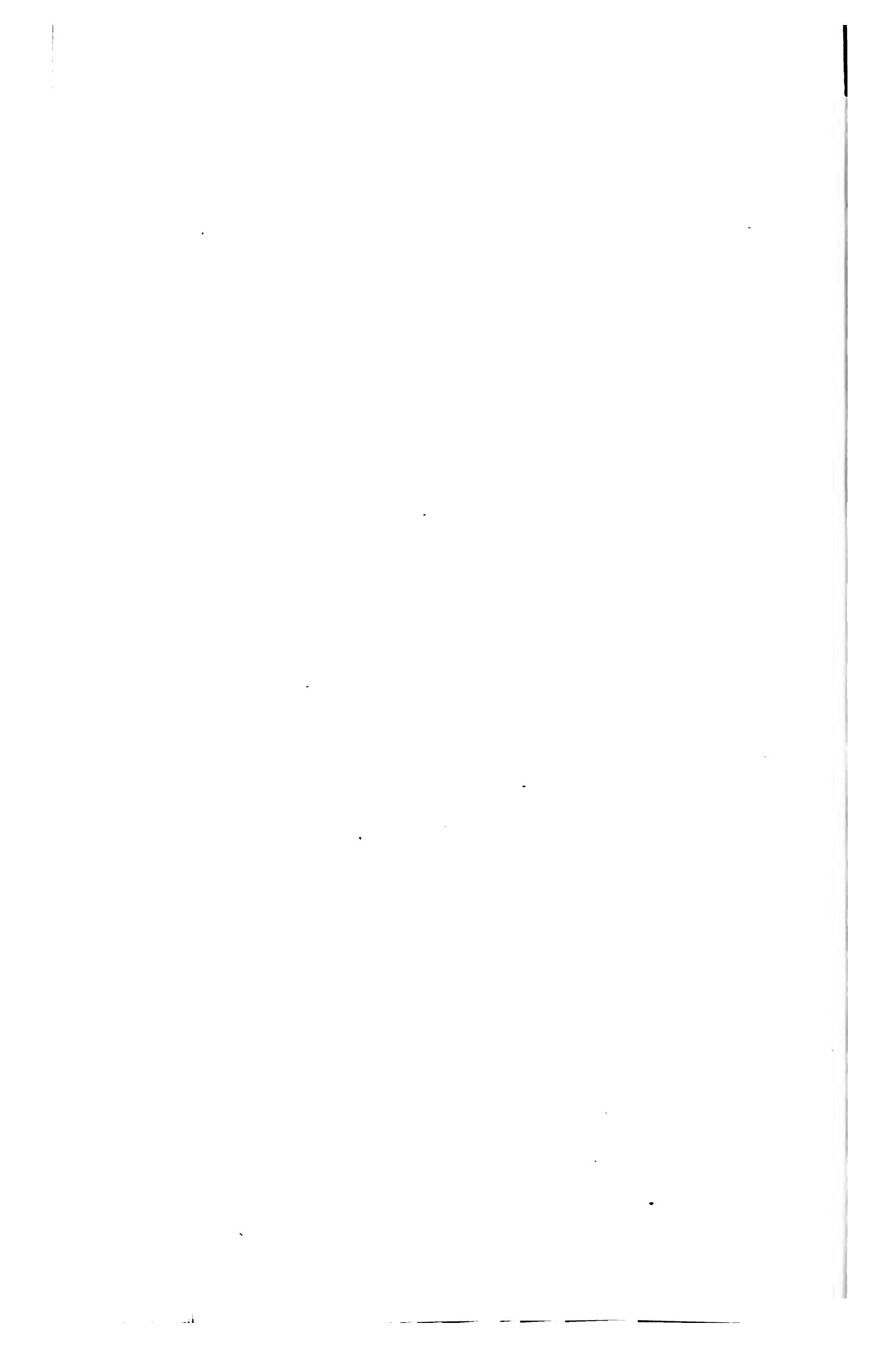
AMONG the pieces of silver plate which have come down to us from the seventeenth century none are more common than tankards. This is equally true not only of foreign work but of English silver. Generally somewhat solid and always useful, they were little liable to injury from want of care and were welcome gifts to be handed down and preserved from one generation to another.

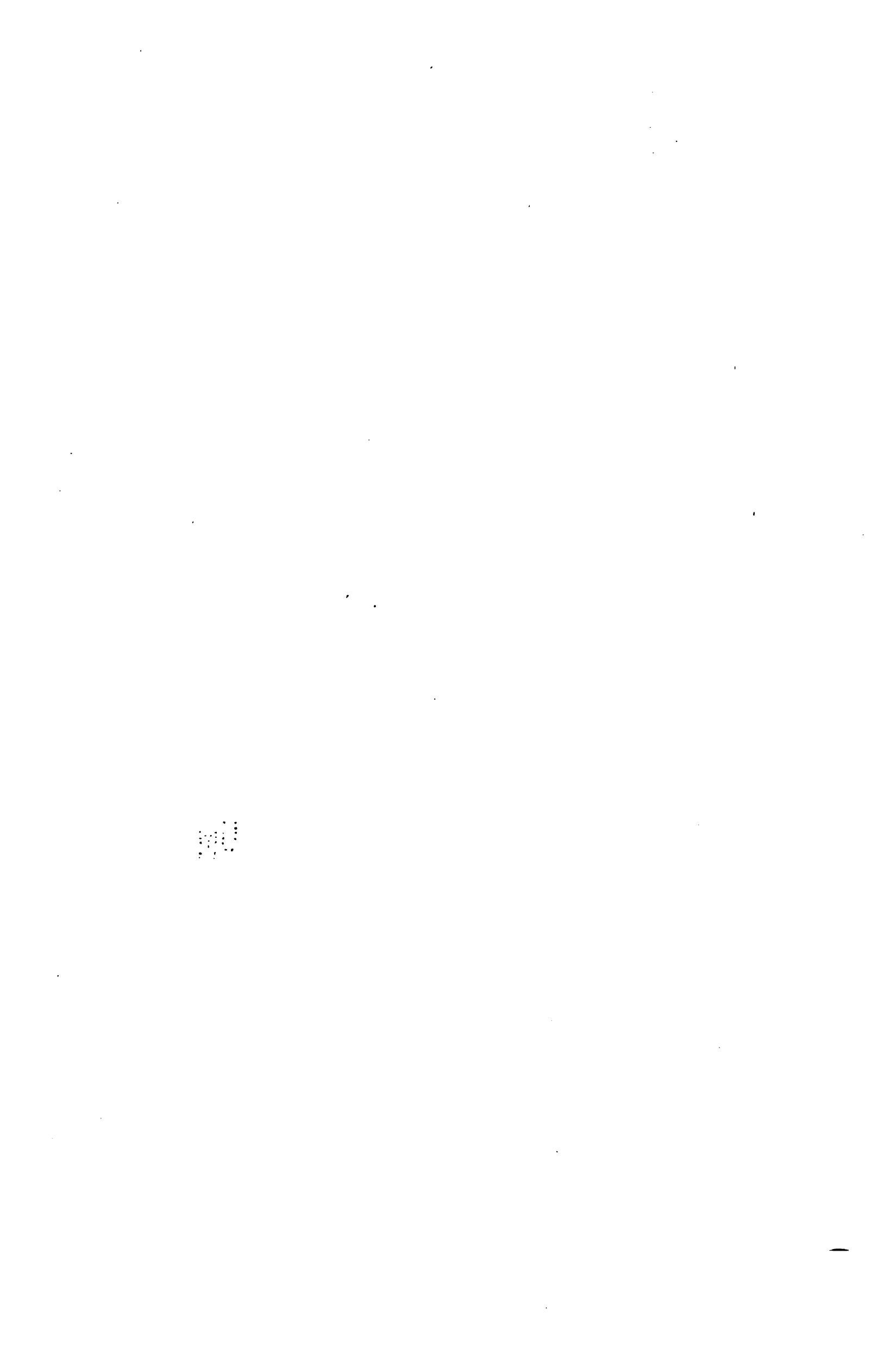
The example shown in the illustration is Nuremberg work, of about the year 1620. Cylindrical in shape, the sides show smooth panels cut into points by large embossed lobes above and below. The panels are engraved with fruit and foliage, with here and there a bird. The bottom of the cup rests upon a semi-circular border, of sufficient proportions, divided into small upright panels by bands.

Lobes of the same bold character are also beaten up on the cover ; which has, in the centre, a small egg-shaped ornament by which it may be lifted. The handle is decorated with a row of balls, diminishing in size from the top to the bottom ; above the upper ball is a human head. The double and reversed curves of the handle, surmounted by the two volutes of the purchase fixed upon the cover, form an effective and characteristic feature.

The height is nearly six inches, with a diameter of three inches and a half.







SKM
(40)
IV



BRONZE MORTAR GERMAN,
15TH CENTURY. H. 6 $\frac{1}{4}$ IN. DIAM INCLUDING HANDLES 8 $\frac{1}{2}$ IN
S.K.M. (No 1166.64.) W.E MACKANESS, FECIT.

MORTAR.

BRONZE.

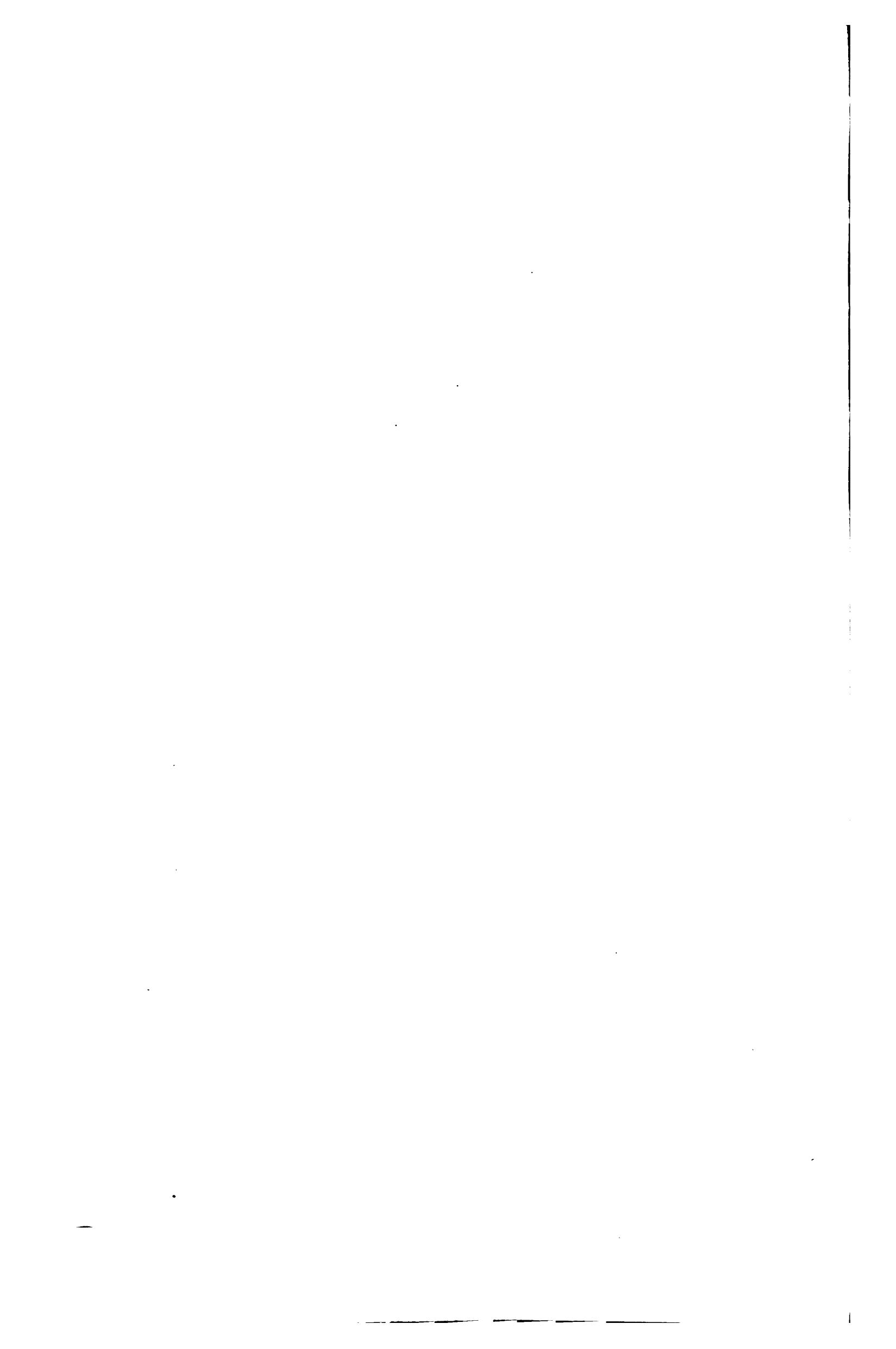
No. 1166—1864.

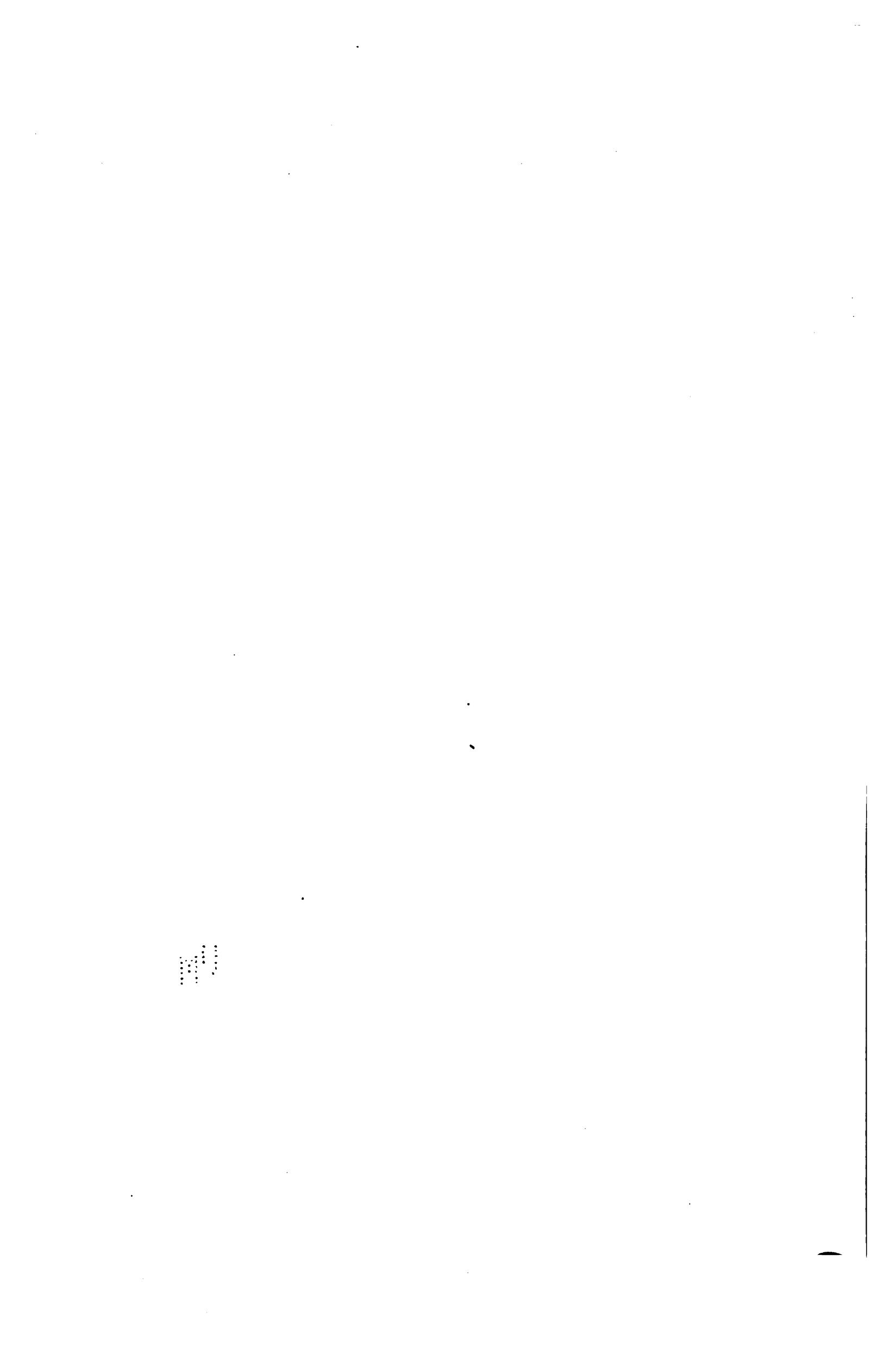
THE shape of this mortar is rather unusual, and possibly it was originally intended not for general use but for some special and particular purpose. Compared with the diameter the depth exceeds the common proportion.

But it is chiefly of use to the student as a rare example of the application of Gothic ornament and figures. If not English, probably of Flemish art about the middle of the fourteenth century, or even a little earlier. On the side not shown is a representation of the Crucifixion. In the illustration we have the blessed Virgin standing and holding the infant Saviour in her arms. The group is extremely well designed and executed. Both subjects are placed under rich canopies, a pointed arch with cusps and crockets, supported by slender columns with lofty pinnacles. Two square looped handles are fixed, one on each side.

The height is eight inches and a half, by eight and a half in breadth.









BRONZE LAMP, MOUNTED ON EAGLE'S CLAW.—ITALIAN CINQUE-CENTO WORK.
4-3/4 IN. S.K.M. (NO. 4284.) JEMMS FECIT

L A M P.

BRONZE.

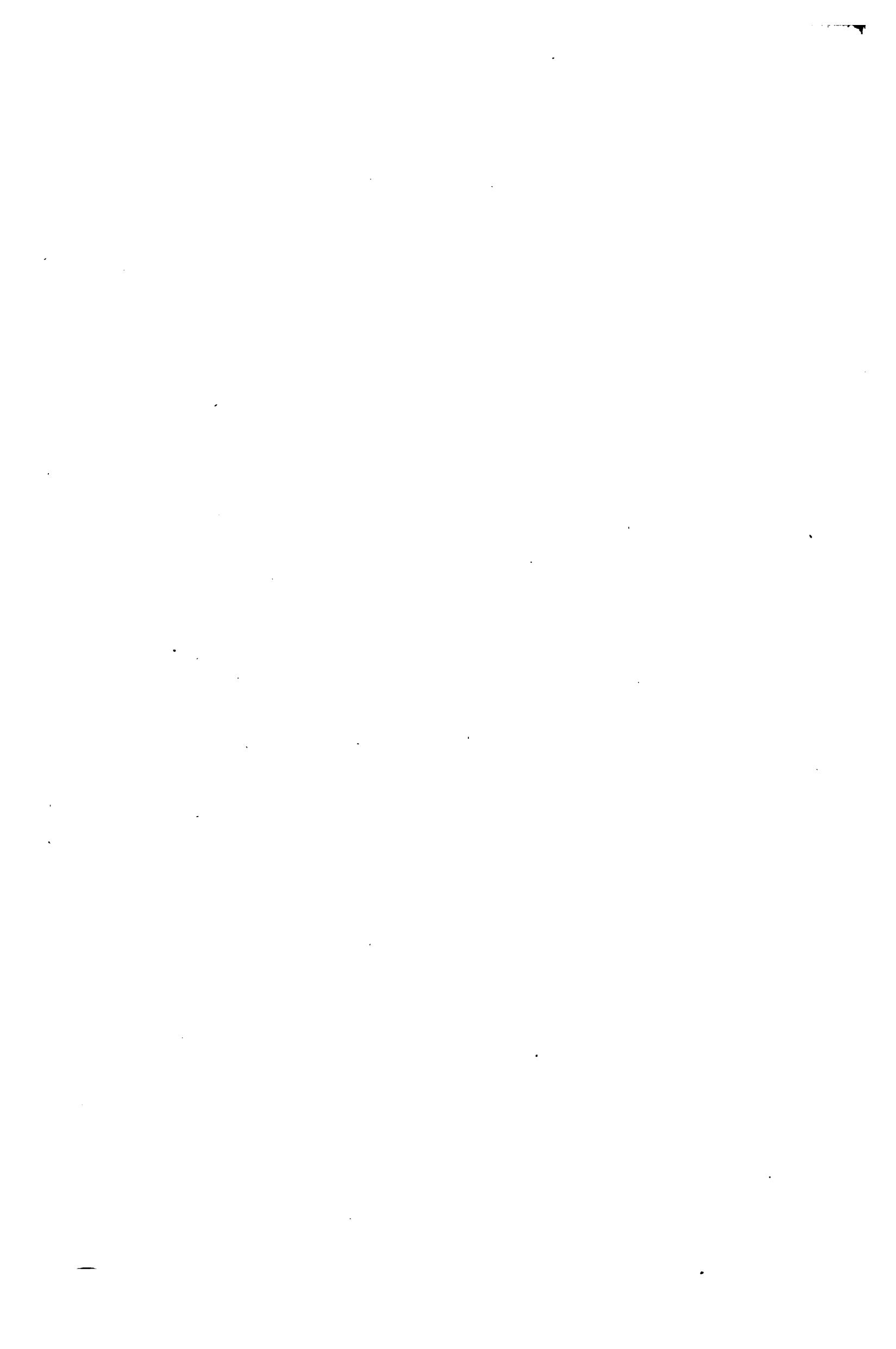
No. 4284—1857.

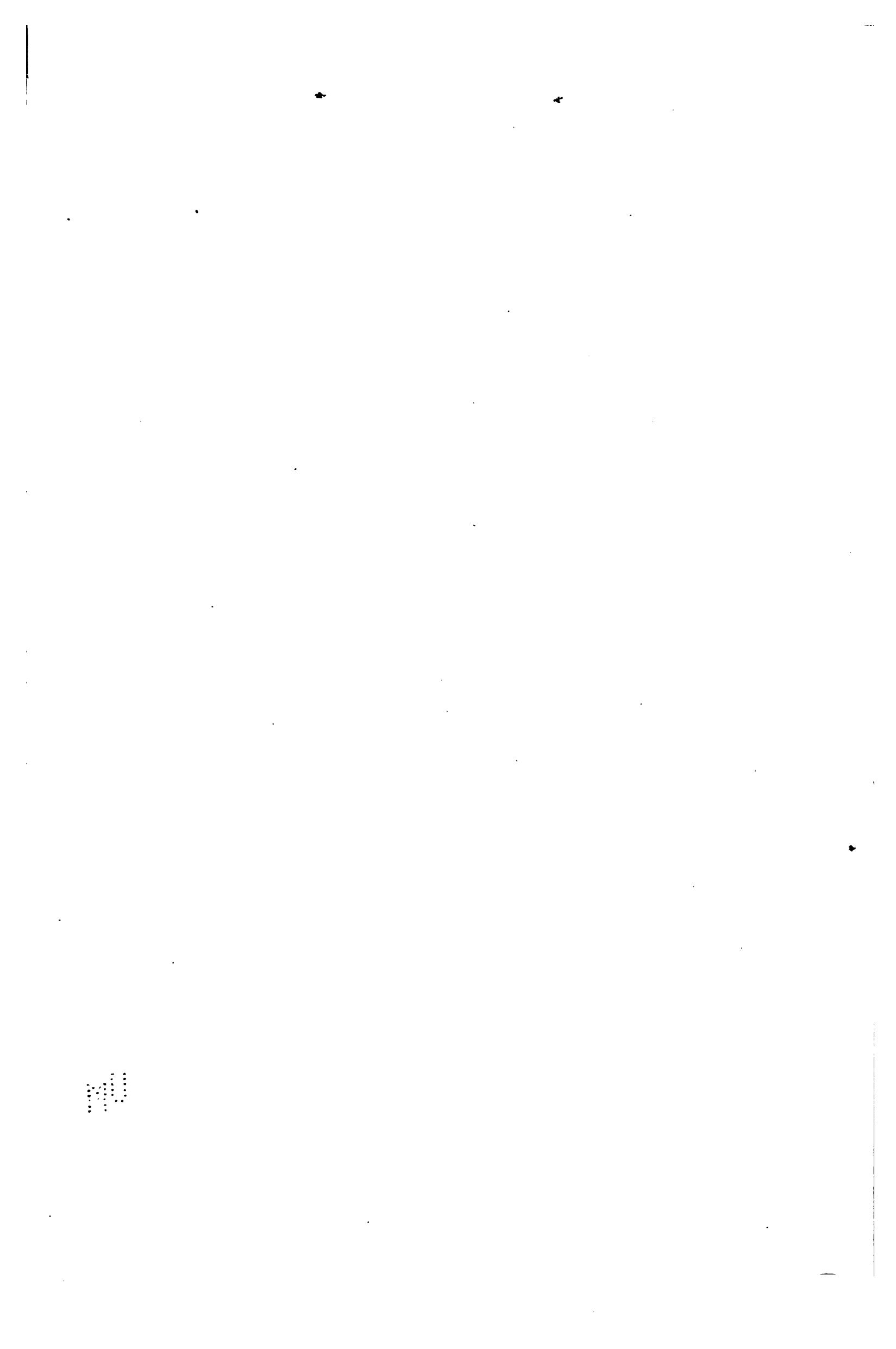
ITALIAN, of a good period, the middle of the sixteenth century. The bronze is probably a copy from an antique: the type is well known, and Italian bronzists of that time were in the habit of using examples of the classic age.

The head is that of a satyr with a protruding chin and tongue, which serve to support the wick. The beard and eyebrows are made cleverly to represent foliage, and a garland of vine-leaves surrounds the head. A hinged cover on the crown lifts up, so as to admit the oil. The shoulders and bust are draped.

The stand is designed with much spirit and well executed. It is not, however, of the same workmanship. The height is eight inches and a quarter to the top of the head.







SKM
(50)



CHAIR CARVED WALNUT WOOD ITALIAN (VENETIAN) 17th CENT^Y

SKM (N^o L256-56) W⁺ CATLEY FECIT

CHAIR.

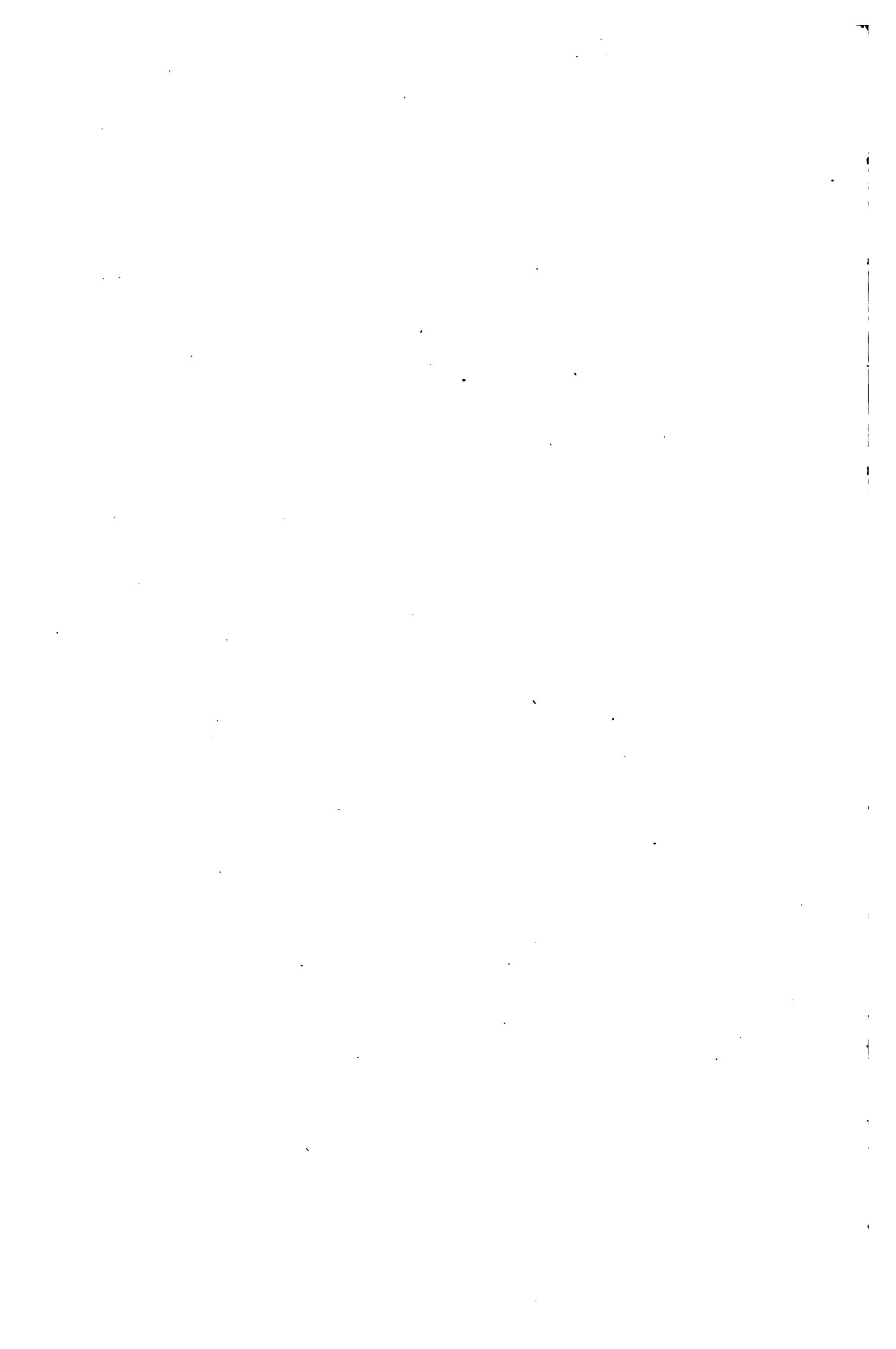
WALNUT WOOD.

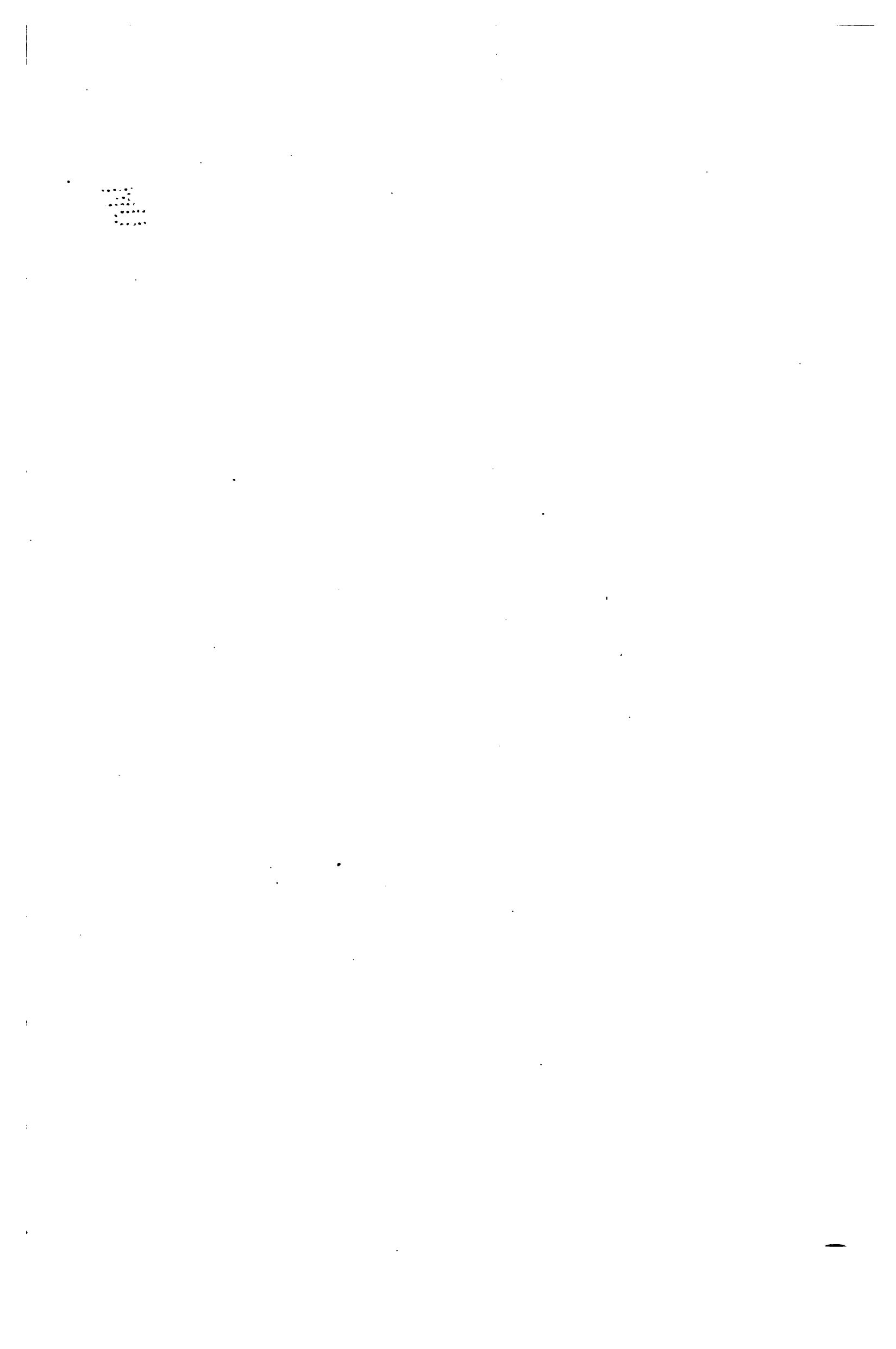
No. 4256—1856.

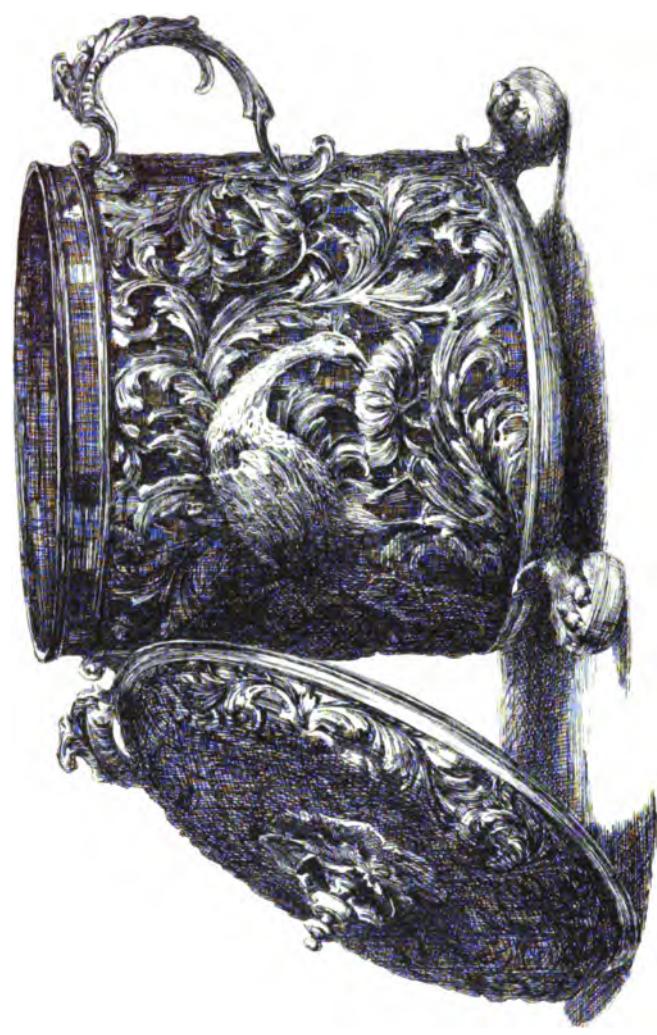
DURING the later part of the sixteenth and throughout the seventeenth century, the Italians carved soft wood with extraordinary grace and vigour. Their art was shown in all kinds of furniture, mirrors, chairs, consoles, chests, and tables. Walnut, lime, and sycamore were the materials commonly employed; each of them admirably adapted to the purpose required.

The South Kensington Museum possesses excellent pieces of Italian furniture of that period. The chair shown in the illustration is a good and rich example of carving, probably Venetian, about the beginning of the seventeenth century. The back and the two legs behind are perfectly simple and plain, but the front legs and arms are formed in bold scrolls, turning over in reverse ways in front, and where they meet the back. The arms are broad and flat. The ribs and spines which run down natural growths, such as the stalk of the palm leaf, are here made to give edges where the fineness of the work would make it impracticably thin, or to add central thicknesses, which strengthen the work without making it coarse; and, in fact, supply a delicate diversity.

The front of the lower portion of this chair cannot be commended, except for the quality of the workmanship. The design is far too heavy, almost clumsy, and altogether unnecessary in the way of support or additional strength. The appearance may be showy but the size is out of proportion, and the chair itself made uncomfortable for use. With suitable alterations, however, this chair is full of useful suggestions which might be well adapted to modern taste. The height of the back is four feet by nearly three in width.







AN IRISH SILVER TANKARD, PARCEL GILT, ENGLISH MADE, 1701, 83 1/2 OZ.
J. G. & J. B. BROWN, LTD., LTD.

W. J. ROBERTS

CUP AND COVER.

SILVER.

No. 290—1854.

AN English Cup with the hall mark of 1669. It is a very useful and important example of silversmith's work of that period; but in somewhat of a more florid style than was usual.

The sides are straight and completely covered with scrolls, boldly designed and evenly distributed, of branches and foliage. These scrolls are gilded, and under the intervals between them the inner portion is shown of the solid silver cup. This panel gilding is effective, and adds a greater apparent depth to the relief.

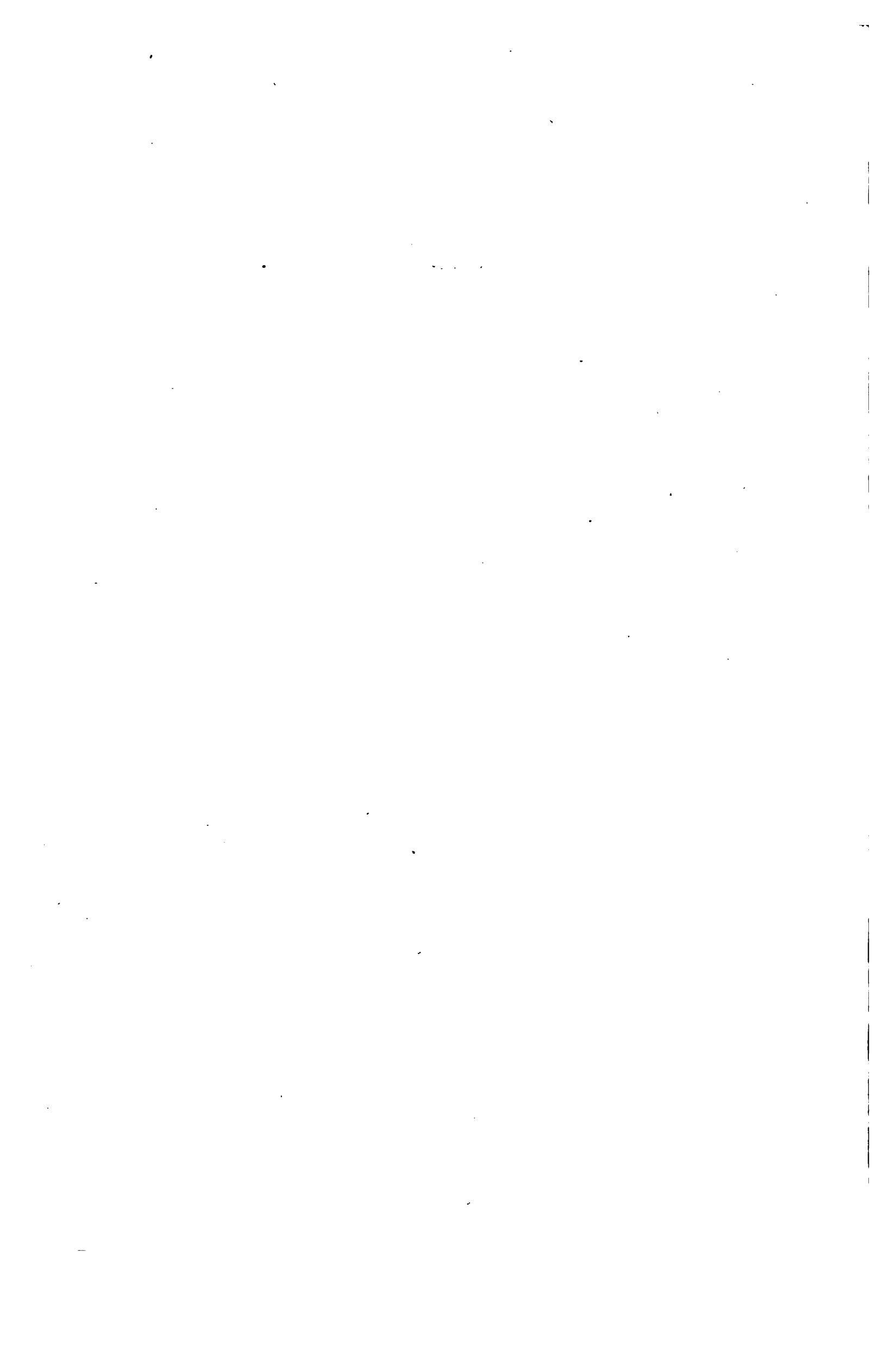
In the centre of the scrolls of foliage is an eagle on the one side, and a peacock upon the other.

There are two handles rather less in size than was common in the early part of the reign of Charles the second, but of good shape and decoration. They are in three curves, rolling over at the junction into volutes, with heads of terminal figures. Three claw feet, grasping three balls, protrude angle-wise from the circumference of the base and support the cup.

The cover is flat in shape, with a small boss by which to raise it in the middle. It is enriched by pierced and embossed scrolls of foliage, in the same manner as the cup.

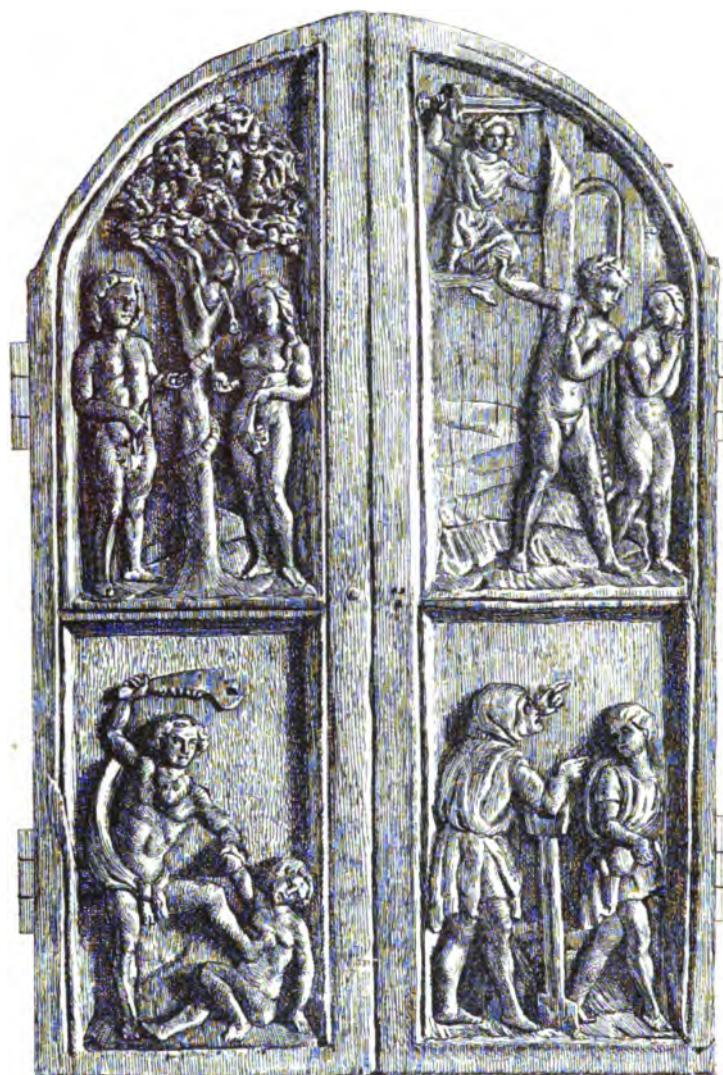
The height is seven inches, and the diameter eight and a half.





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SKM
(6)
11



TWO LEAVES OF A TRIPYCH CARVED IN BOXYWOOD - ABOUT 1520.

S. K. M. (N° 6297) W. WISE. FECIT.

LEAVES OF A DIPTYCH.

BOX WOOD.

No. 6897—1860.

THESE leaves are probably of Flemish work, about the middle of the sixteenth century. They are the two outside leaves of a triptych, and the centre piece, over which they folded, has been lost. The two are now fixed upon a piece of oak.

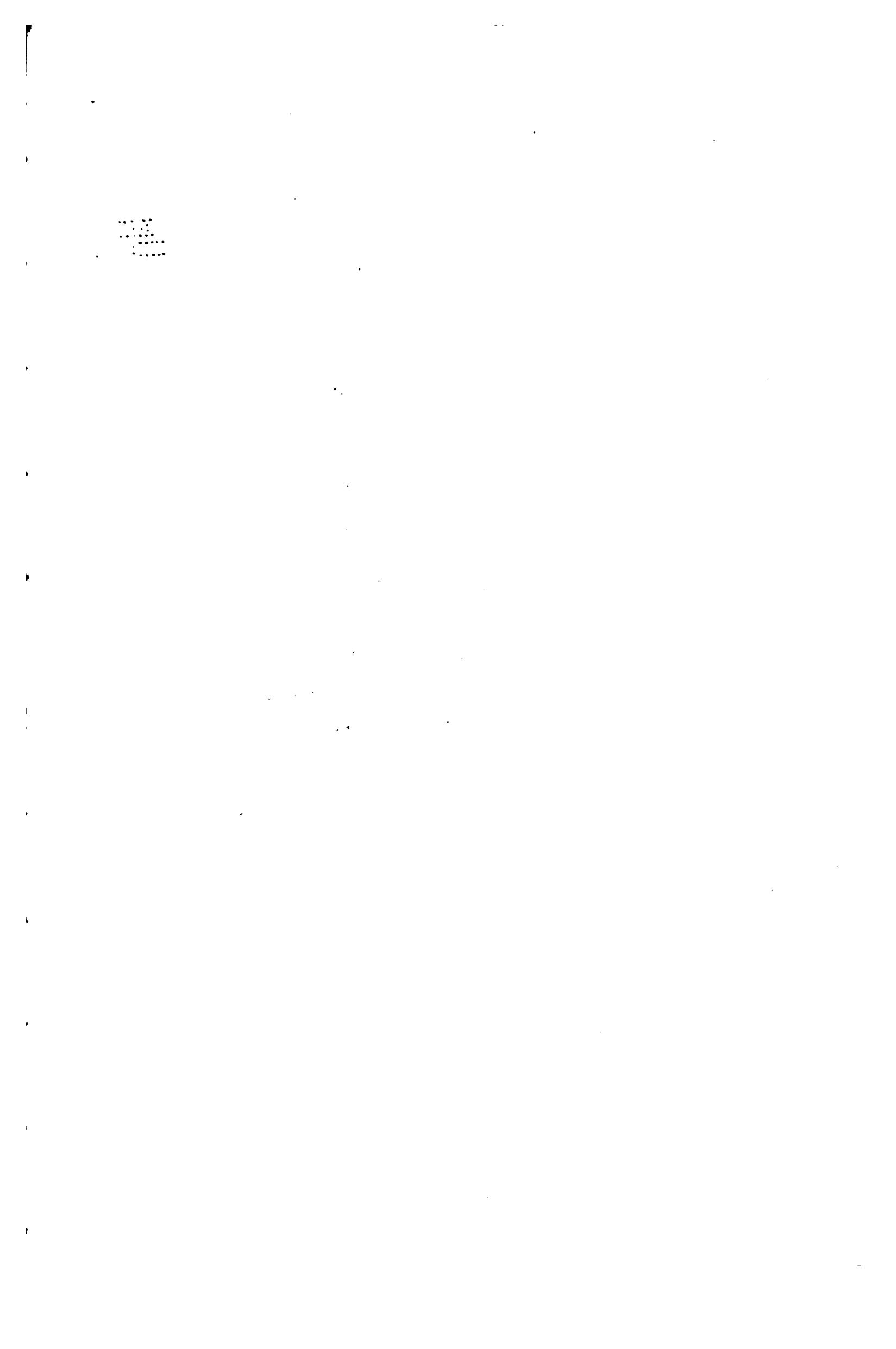
The execution of the outside carvings, although bold and forcible, is somewhat coarse. Inside, each leaf has three, instead of two, panels, and the carving is far more careful and delicate.

The subjects outside are Adam and Eve in the garden of Eden, with the serpent tempting Eve; the expulsion from Paradise; the murder of Abel; and a doubtful subject, which possibly may be intended to represent Adam sending Cain out into the world. Inside, the six panels are filled with subjects from the Passion of our Lord:—The Agony in the garden; Christ before Pilate; the Flagellation; the Crowning with thorns; the “Ecce Homo,” and the carrying of the Cross. Probably the centre piece was the Crucifixion.

The leaves measure five and a half inches in height, by three and a half in width. The illustration is the size of the original.







SKM
(30)
viii



COFFER WROUGHT IRON 14 CENTS L 2 IN. H 5 1/2 IN. W 3 IN (S. K. M. N 123553) 6 BROOK REGT.

COFFER.

IRON.

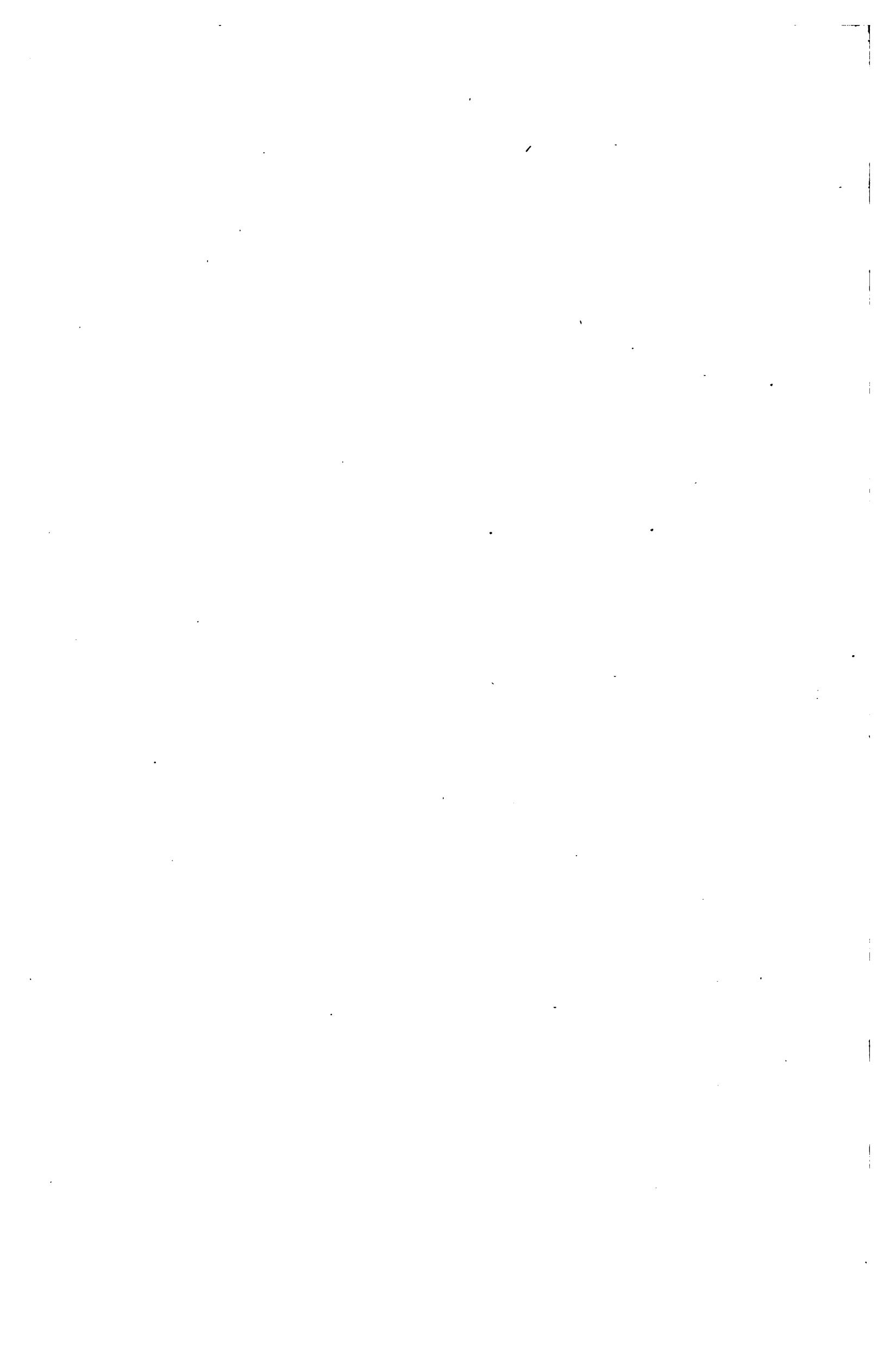
No. 1235—1853.

CHESTS and coffers were frequently made in the middle ages of iron, both of large and small size. Security for valuable possessions, plate, jewellery, money, &c., was of course especially aimed at. The smaller chests were of service also for preserving the bonds and securities for land and mortgages belonging to the owner. In those days legal deeds were of a very different form and character from those of the present day. A few lines would convey a great estate, or bind a borrower to pay a large sum of money. Some of the most important charters which have come down to us from the tenth or the twelfth century, recording gifts of entire parishes or half-a-dozen manors, or binding a man's heirs to the annual payment of considerable sums of money, measure scarcely nine inches in length by six or seven in breadth, and are written on one side only of the vellum. Modern "sheepskins" began to grow in the early days of Henry the seventh, and the subjects of queen Victoria are at last using their best endeavours to reduce their size: but we must not anticipate a very quick demand again for little iron chests to hold title deeds.

The chest in the illustration is sufficiently decorated, without being overlaid with ornament. Nor is it made too heavy, as was often the case, with too many iron bands to strengthen it. The date of it is the fourteenth century, but it is not easy, if possible, to say in what country it was made.

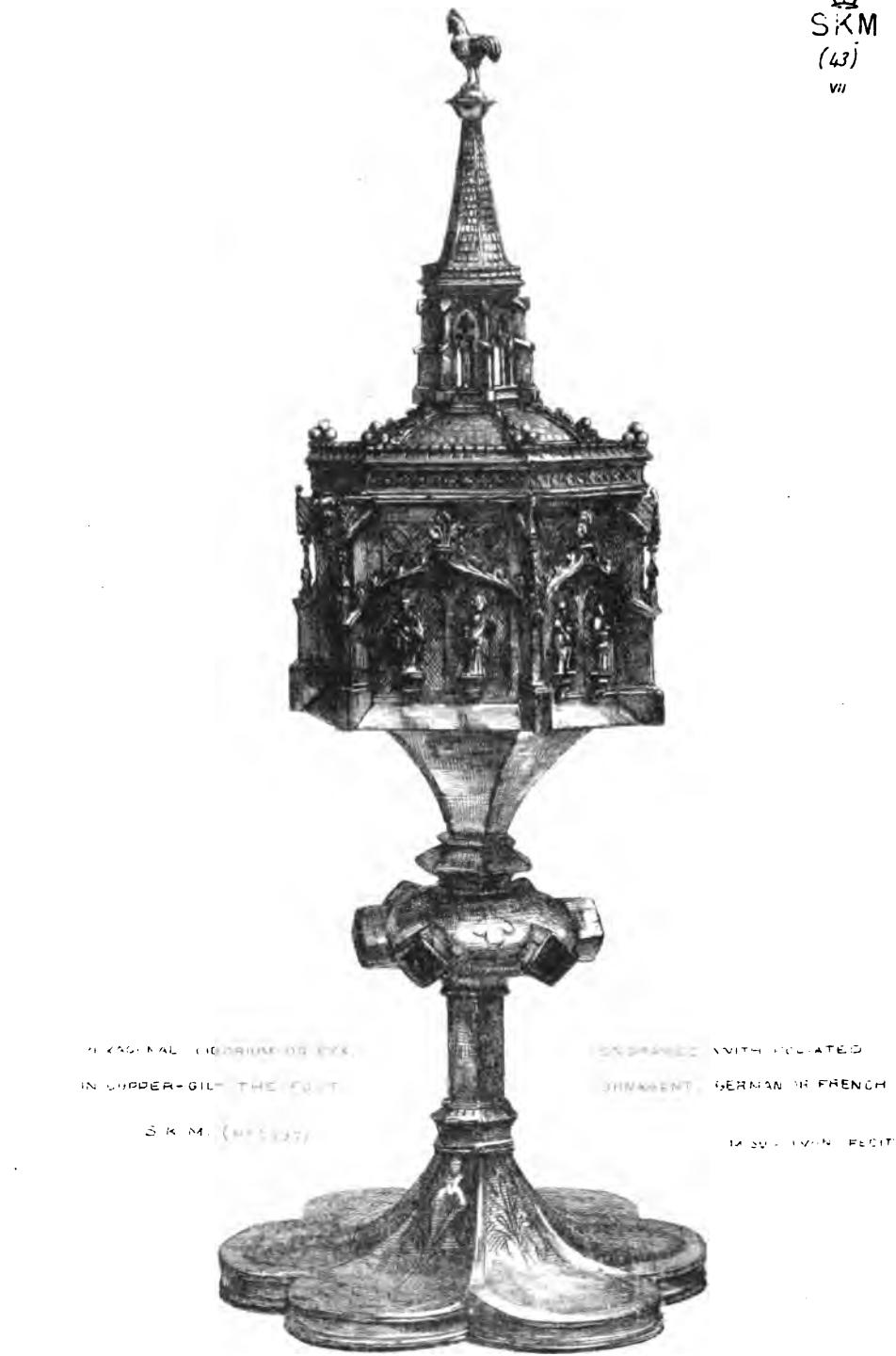
The cover is divided, like the inside, into two equal parts. Three thin bands of iron, with small bosses, cross the cover, and the middle band is hinged to a similar piece which passes down the front nearly to the bottom and fastens itself into the lock. The keyhole is close by the side. Small and well executed little buttresses are placed, angle-wise, at the four corners, and, whilst the front is left perfectly plain, the sides are enriched with panels, each with two divisions and with arched decorations at the top. The lower part of the casket has a very pretty band of quatrefoils, with a light rope edging below.

The length is one foot, the height is nearly six inches, and the width five inches.



mu

SKM
(43)
VII



PYX.

COPPER GILT.

No 6997—1860.

SAID to be German work, of about the middle of the fifteenth century; but there is nothing about the pyx which leaves the question beyond doubt. Other countries at the same period produced ecclesiastical objects, shrines, reliquaries, chalices, &c., in exactly the same style: and there would be nothing unreasonable in asserting this to be of French or English work. The design is extremely good, and might be usefully adapted to other things for sacred purposes, whether of a larger or of a smaller size.

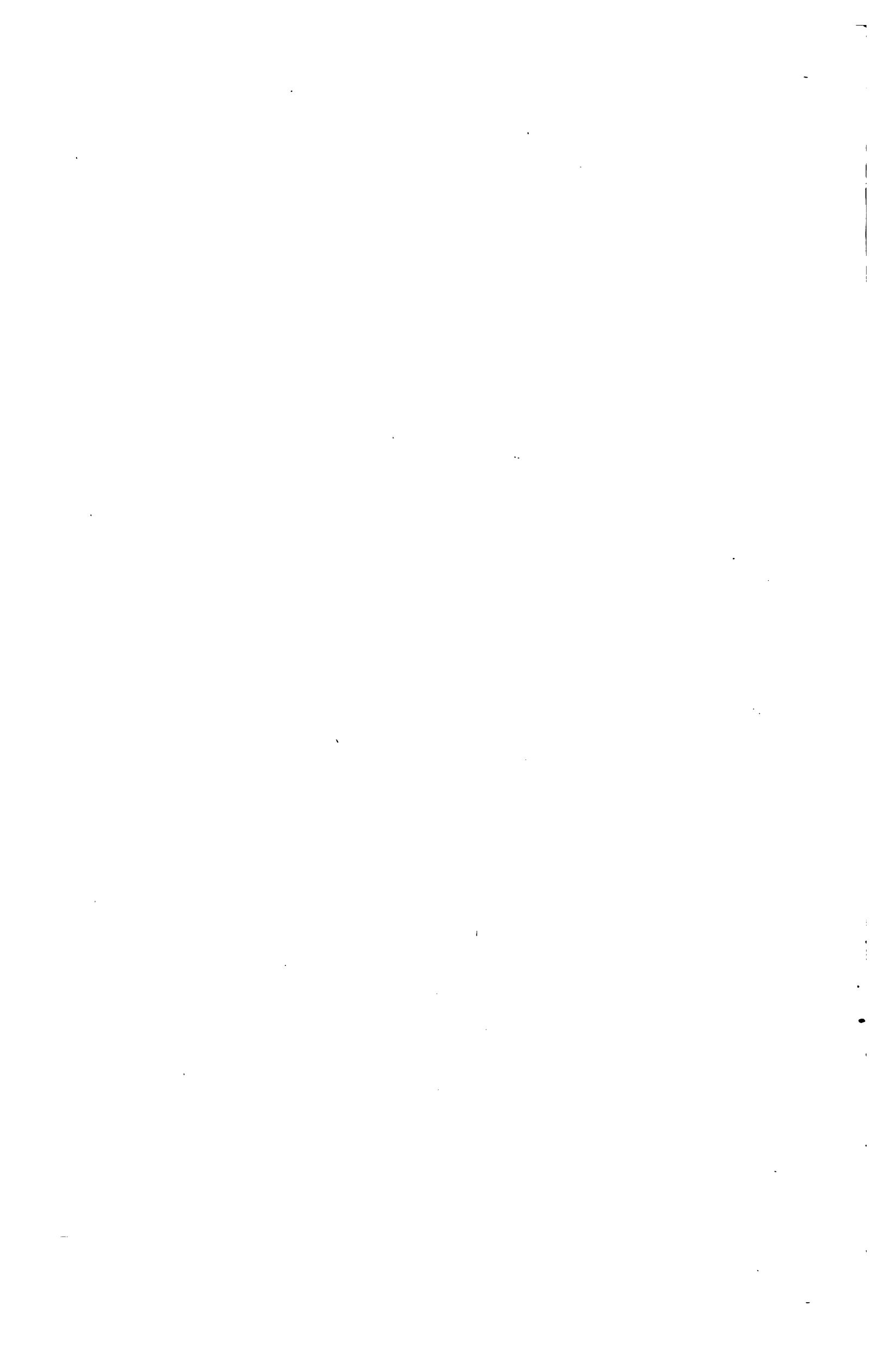
The shape of the body of the pyx is hexagonal, in the fashion of an architectural shrine or lantern. Each panel is filled with a widely spreading depressed arch, with a crocketed drip moulding over it, supported at the angles by buttresses dividing the panels. These buttresses have small gables, pinnacles, and offsets to each, and, rising above the arches, carry a moulded parapet with battlements, enclosing the cover.

Each arch covers two inches; and the twelve apostles, with their appropriate emblems, are ranged around the pyx in pairs; two under every arch.

The cover forms a sloping roof with crocketed ridges, corresponding with and leading to the tops of the supporting buttresses; on the flat space at the top of this slope is placed another and smaller lantern, also hexagonal, but of an earlier style, with each side pierced by windows of two lights and a quatrefoil heading. Buttresses also run up, dividing the windows, and carrying a spire, resting inside another parapet with battlements and surmounted by a cock.

The hexagonal character is continued below the pyx, down the stem and the foot itself. Nearly at the top of the stem is a boss, by which the pyx might be the more easily held safely, in the same manner as a chalice. There are six lozenge-shaped medallions on the boss or knop: these originally had letters, which are now much defaced and illegible: perhaps the initials of some prayer or invocation.

The foot has six semicircular lobes, chased with somewhat coarsely executed foliage, of more than one design. The pyx is sixteen inches and a half high; and the diameter nearly six inches.



260

SKM
(12)
VI



PENDENT CROSS ROCK-CRYSTAL MOUNTED IN SILVER GILT. FRENCH, 17th CENT.
S.K.M. (N° 342-68) F.A. SLOCUMBE FECIT.

CROSS.

CRYSTAL.

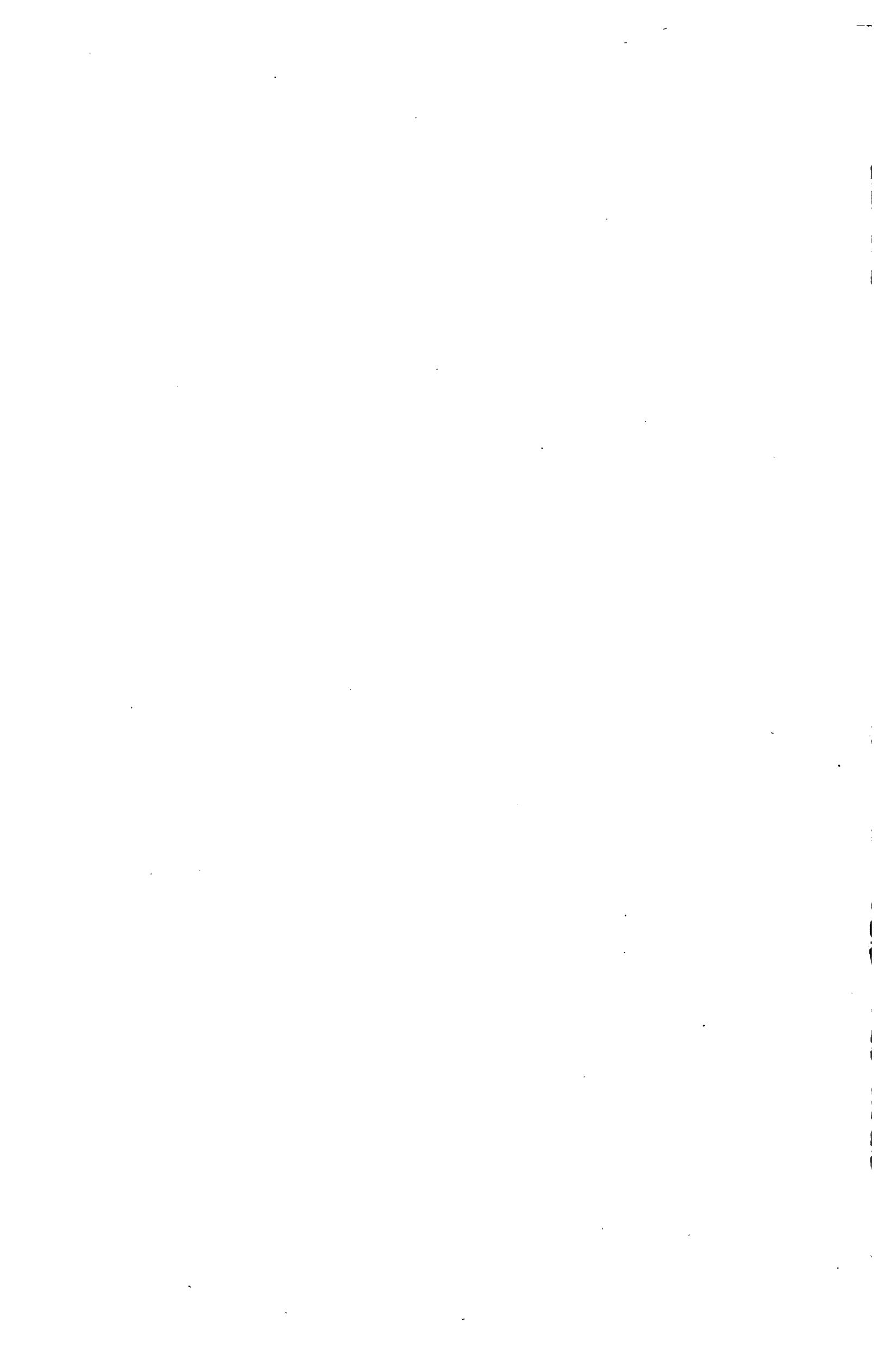
No. 542—68.

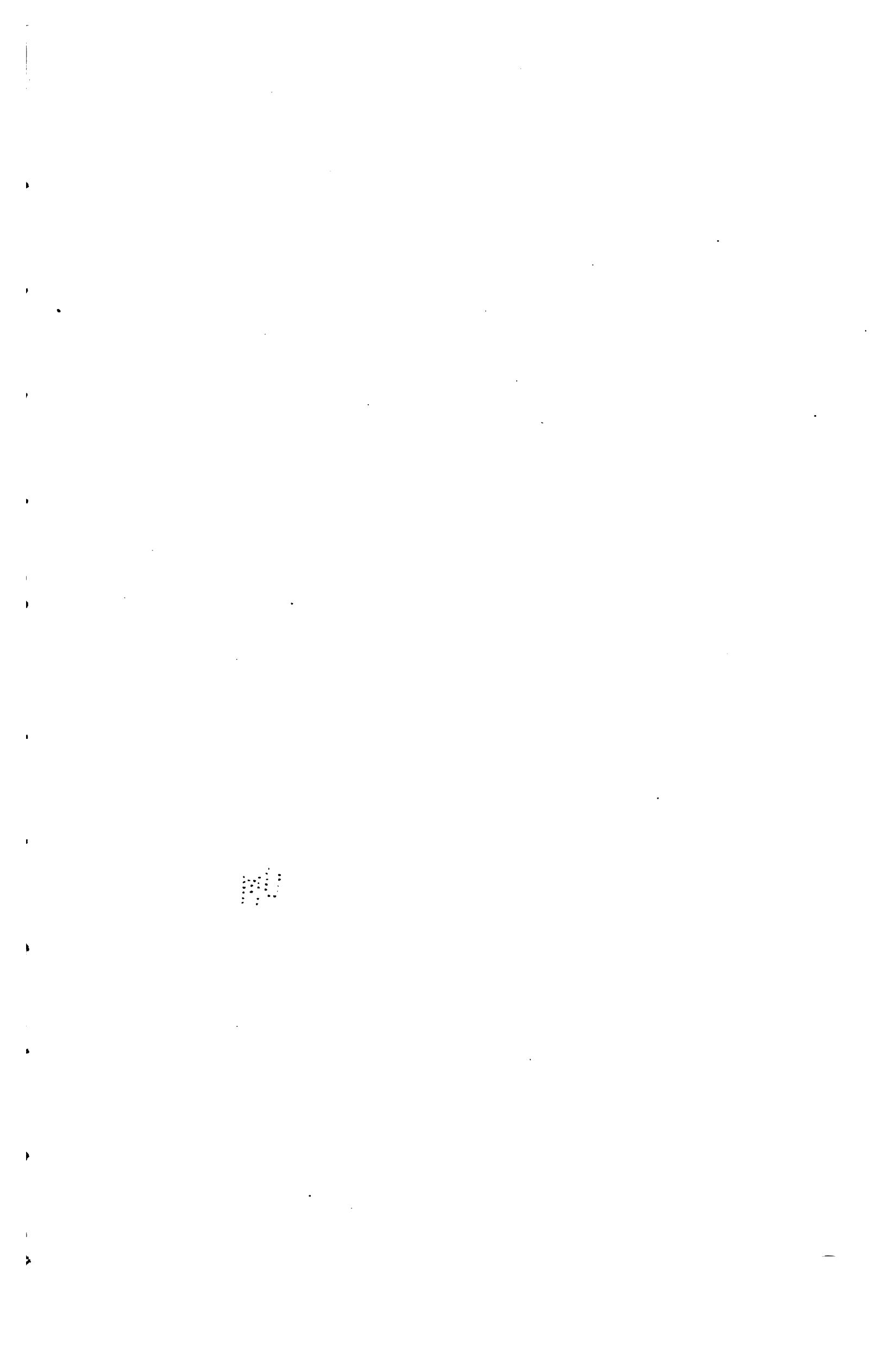
A VERY beautiful ornament, cut from a single piece of crystal. More probably Italian than French, of the seventeenth century. The four extremities of the cross are set in silver gilt casings or mounts, of a width and character corresponding with the size of the limbs, and decorated with a small ornament of a scroll and leaves in relief. A ring is on the top by which to suspend it.

In front is the figure of our Lord, and on the back is the crown of thorns.

The shape is the Maltese. The cross measures four inches and a quarter by two and three-quarters.







SKM
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SH. HELL. MOUNTED IN SILVER DUTCH 17th CENTY H. 8¹/₂ IN., L. 8 IN.

S.K.M. (No 4870) T. CHARBONNIER. FECIT.

CUP.

SHELL AND SILVER.

No. 48—1870.

THIS is a clever example of the adaptation of a silver mount to a shell of awkward and difficult shape. The workmanship is probably German, late in the seventeenth century.

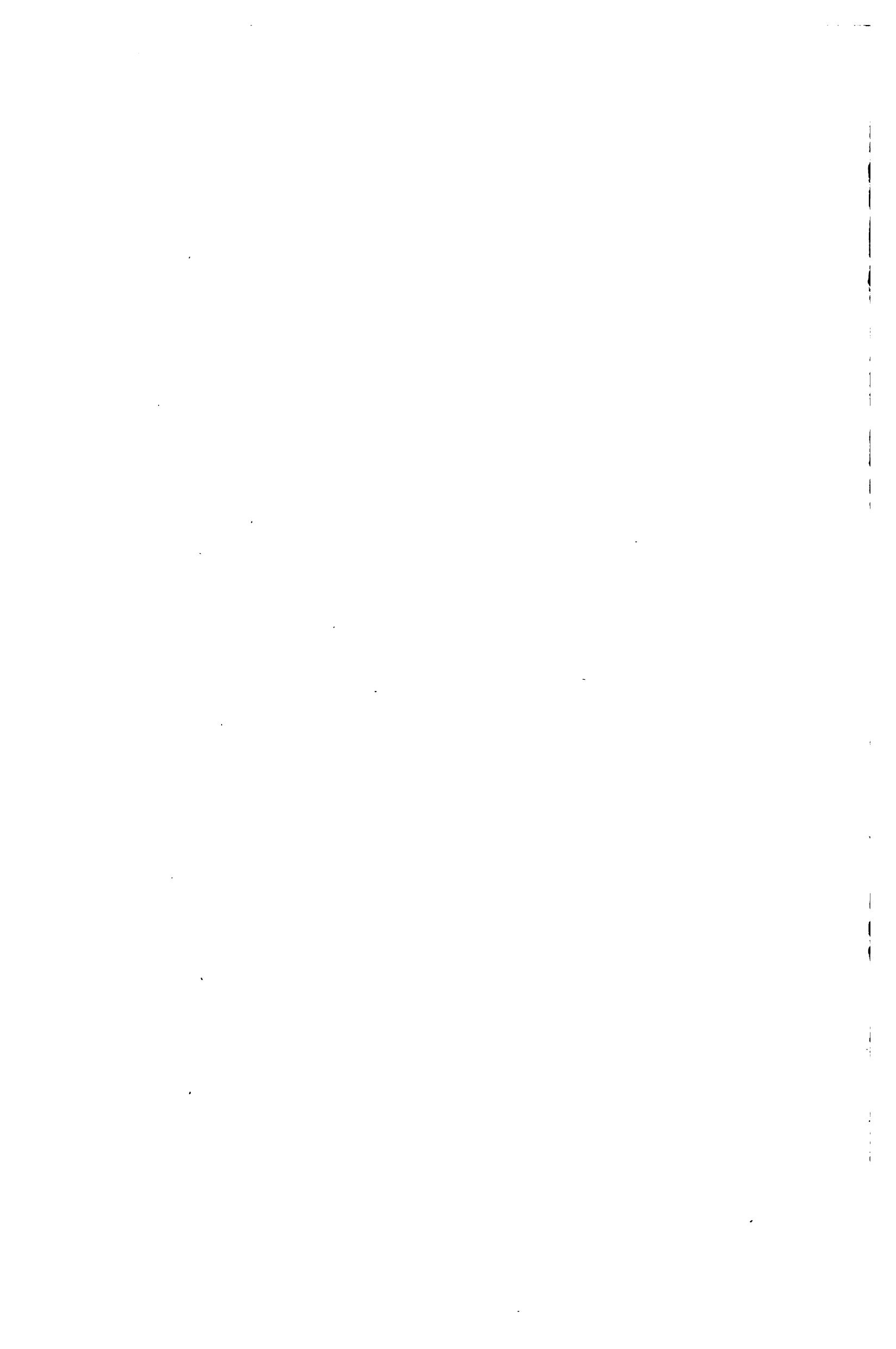
The shell is a trochus shell, with a surface somewhat like mother-of-pearl. Round the mouth is a strong band, following the curvature of the shell and falling over it in boldly designed foliage, or a series of broad leaves, possibly meant to represent seaweed though not with much success. To this band are fixed three slighter bands, which serve to enclose the shell and connect it with a gadroon-edged cup or base, resting upon a dolphin which forms the stem. The dolphin is heavy and coarse both in design and workmanship, more particularly the head. The whole character of the mount suffers in consequence; and a comparison of this with Italian mounts of the same period shows how much more grace and spirit would have been given by an Italian artist. In fact, the head is more like that of a beast than of a dolphin.

The cup is placed upon a flat plate with curves at the angles, on which lines are incised to represent the waves of the sea.

The height is eight inches and a half, and the width eight inches.

Presented by the Rev. Arthur Hubbard.







SKM
(27)

IV



OF STAINED WOOD
164 SKM (N.Y. 1806) M. SULLIVAN FEC

LAMP - BRONZE, ON PEDESTAL
H. 14 INCHES. MED. 6 1/2 IN.

L A M P.

BRONZE.

No. 180—1866.

AN Italian bronze of the middle of the sixteenth century: and probably a copy from an antique model, which may have been also in bronze, or, possibly, in terra cotta.

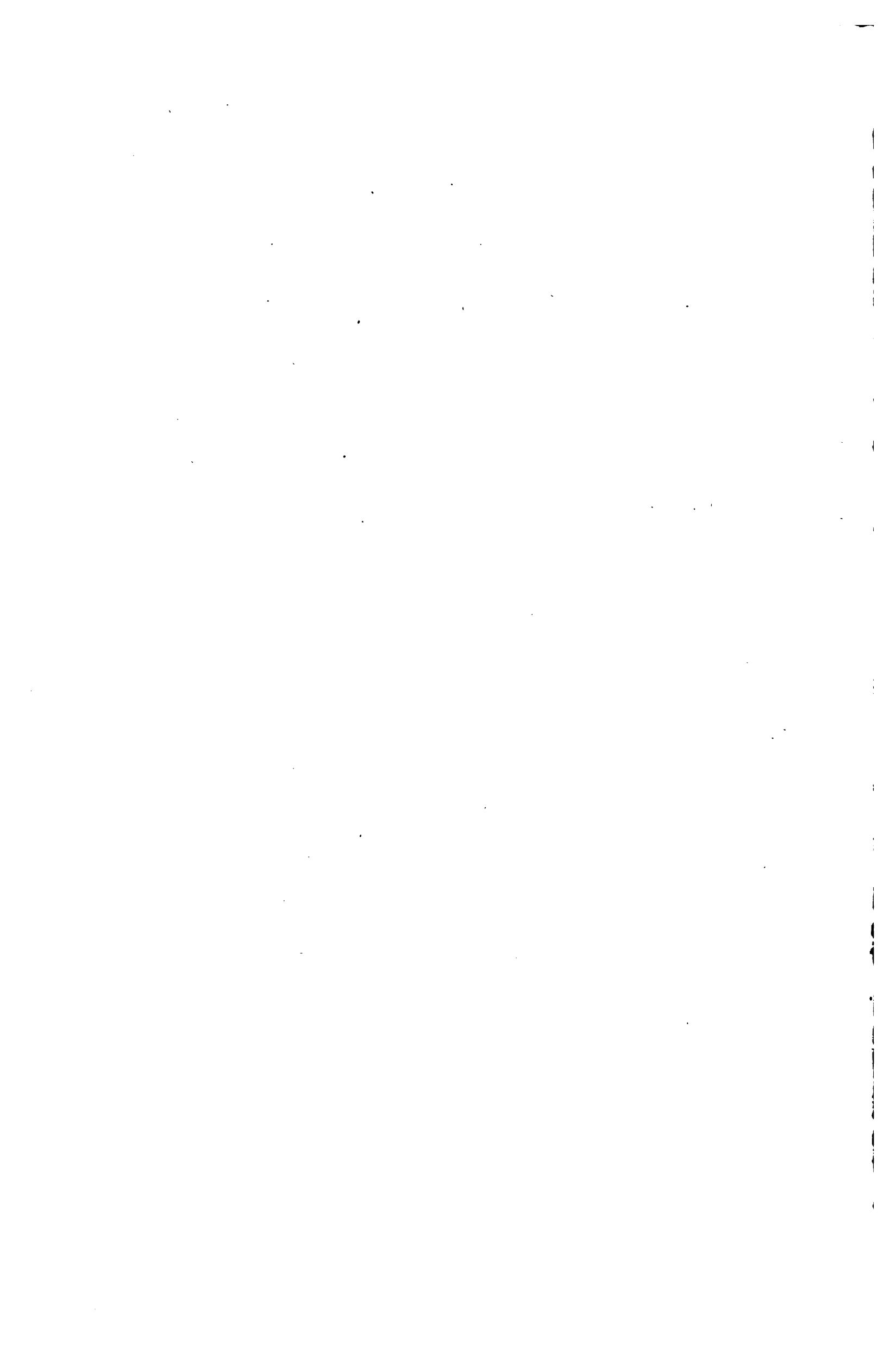
The design is extremely grotesque, and an odd mixture of discordant things. A misshapen dwarf, with a very large and ugly head, on which is a kind of Phrygian cap, clings round the neck of an ass. He embraces it with both his arms and legs, and seems to be carrying also some bunches of fruit. Immediately before his chin is a large flower-shaped ornament. The bowl of the lamp protrudes from the ass's mouth. The handle is formed, not ungracefully, of a twisted vine-stem.

The pedestal is a mere piece of stained wood.

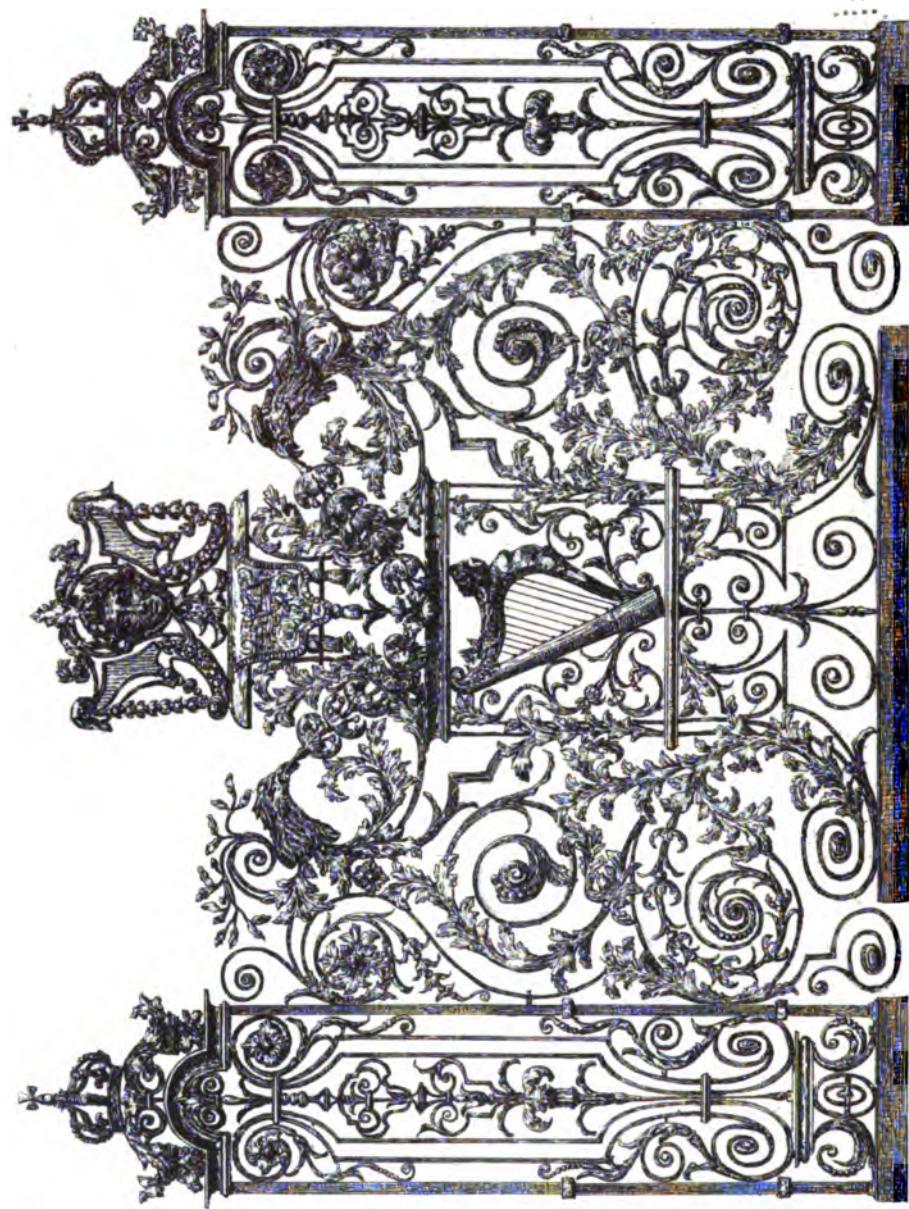
Lamps of the same kind and equally grotesque are to be found in other collections. Two, somewhat differing from this, are in the collection of Mr. Drury Fortnum who, describing this bronze, speaks of it as a good example.

The height is three inches, and the length six inches and a quarter.





SKM
(36)
VIII



WROUGHT IRON SCREEN OR RAILING, FROM HAMPTON COURT PALACE THE WORK OF HUNTINGTON SHAW OF NOTTINGHAM ABOUT 1690 H. 10 FT. S. K. M.
J. B. DODGE FECIT

SCREEN.

WROUGHT IRON.

ONE of the twelve compartments formerly placed at intervals of fifty yards in a wall-screen, extending six hundred yards along the garden boundary of the palace at Hampton Court, next to the river. Some few years ago these compartments were removed, for preservation, to the South Kensington Museum, where six are now exhibited.

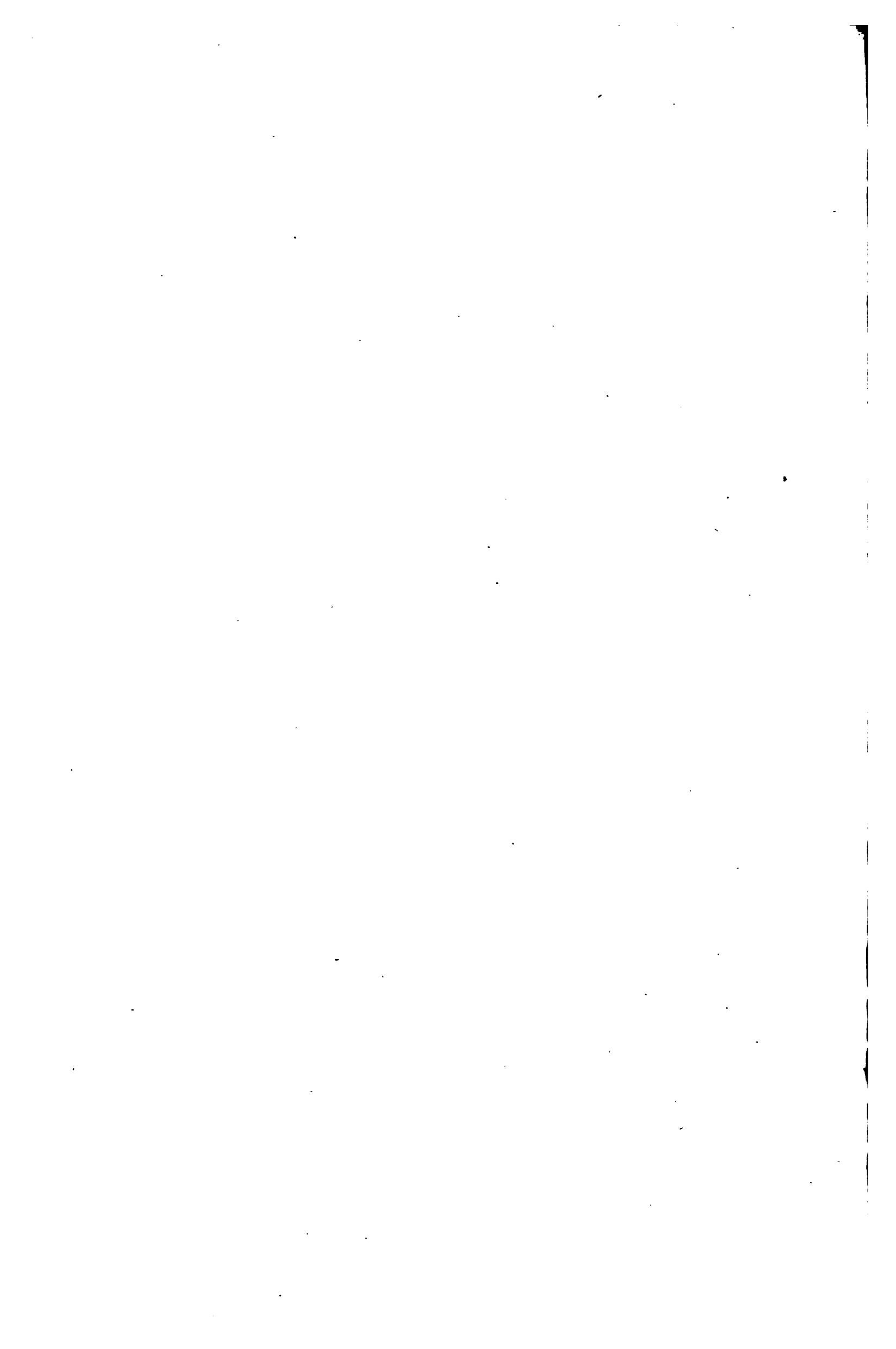
Both the design and execution of this railing are equally admirable. Two pillars, each surmounted by an imperial crown, support the centre which exhibits a very rich design of floriated scroll-work having the heads of two eagles at the top, from whose beaks a wreath of flowers is suspended. In the middle is a square compartment, filled with the Irish harp; above this, rising as high as the tops of the side pillars, is a kind of open shield with a mask or face in the centre.

The six compartments in the Museum vary more or less in the centre panel. They represent: 1, the harp; 2, the rose; 3, the thistle; 4 and 5 are monograms or cyphers of intricate design, probably meaning W. M. R.; 6, a composition of foliage.

These railings were the work of a blacksmith named Huntington Shaw, a native of Nottingham. He lies buried in Hampton churchyard.

Each compartment is ten feet six inches in height, by eight feet and a half in width. They were made about the year 1695.





100

SKM
(154)



SILVER TEA CADDY - DUTCH. ABOUT 1700. S.K.M. (NO 2131)

TEA-CADDY.

SILVER.

No. 2131—1855.

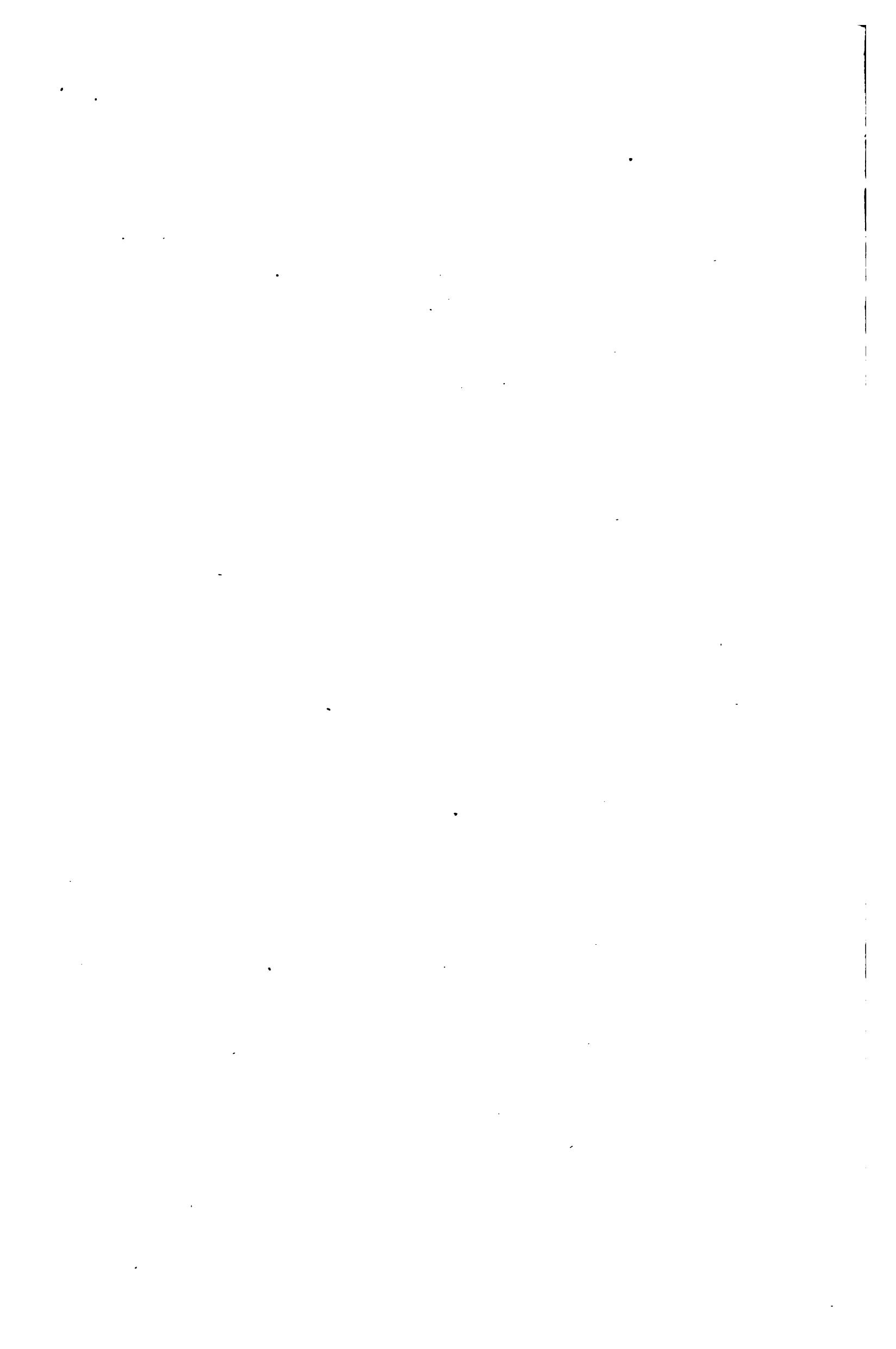
PROBABLY one of a pair of tea-caddies, originally fitted into a case. It is Dutch work, of about the year 1710, and more highly ornamented than was usual with pieces of plate of this kind.

The cover repeats, in a much smaller size, the shape of the caddy itself, carried upwards towards a point decreasing gradually in successive stages. The decorations are rather overdone: no part is left plain; but the entire piece—borders, bands, panels, and slopes of the cover—is ornamented, some parts in one pattern some in another, with strap and floriated work in bold relief.

In the centre of the front and also of the back are flat panels: one of them encloses a cipher, the other a shield, bearing quarterly: 1, a tree proper; 2 and 3, trefoil; 4, a mallard. Each is surmounted by a viscount's coronet. On the end is a name, B. Rünck.

This caddy was in the Bernal collection: it measures about six inches by three.





190

SKM
(33)
W



MORTAR. BELL METAL. GERMAN or FLEMISH. 1565. H. 6 $\frac{1}{2}$ in.
(BERNAL COLL) SKM (No 2175-55)
W. W. McCARTY, FECIT.

MORTAR.

BRONZE.

No. 2175—1855.

THIS is in bell-metal, and is either German or Flemish. The date is indisputable, being placed on the lower rim : 1545. If the date were not so certain, there would have been considerable doubt whether it should not have been given to a time earlier by at least fifty years.

The whole style is rich and good, and the casting carefully executed. The mortar is also in excellent preservation ; and altogether it is a very fine example of the kind.

The decoration consists of four bands. On the upper one, under the rim is an inscription in gothic letters : "Arut Dwaill Dorothea syn Huisfrouw. ✕" The second band has a shield supported by two small winged figures. On the next is an elegantly designed border of small arches cusped and reversed, filling the space from top to bottom, with floriated ornaments springing from the points of junction. The lowest band contains the date, "Anno Domini MCCCCXLV." There are two grotesquely shaped handles, formed of wide-mouthed open heads ; a pair in each handle.

This mortar was in the Bernal collection. It is six and a half inches high, by nearly seven in diameter.





100

SKM
(464)
IV



SPONDEE SPOON. 14th CENTURY. THE BOWL IS ENGRAVED WITH THE VIRGIN MARY HOLDING THE CHRIST CHILD. THE HANDLE IS ENGRAVED WITH THE WORDS 'IN SAVIOUR AND ST. ANTHONY'. THE SPOON IS MADE OF SILVER AND HAS A MARK ON THE BOWL WHICH READS 'K. M. IN 1480'. THE SPOON IS 11 IN. LONG.

SPOON.

SILVER GILT.

No. 485—1865.

A VERY curious spoon, and probably made originally for the use of the altar. The work may be English or Flemish, and the date about the end of the fourteenth century.

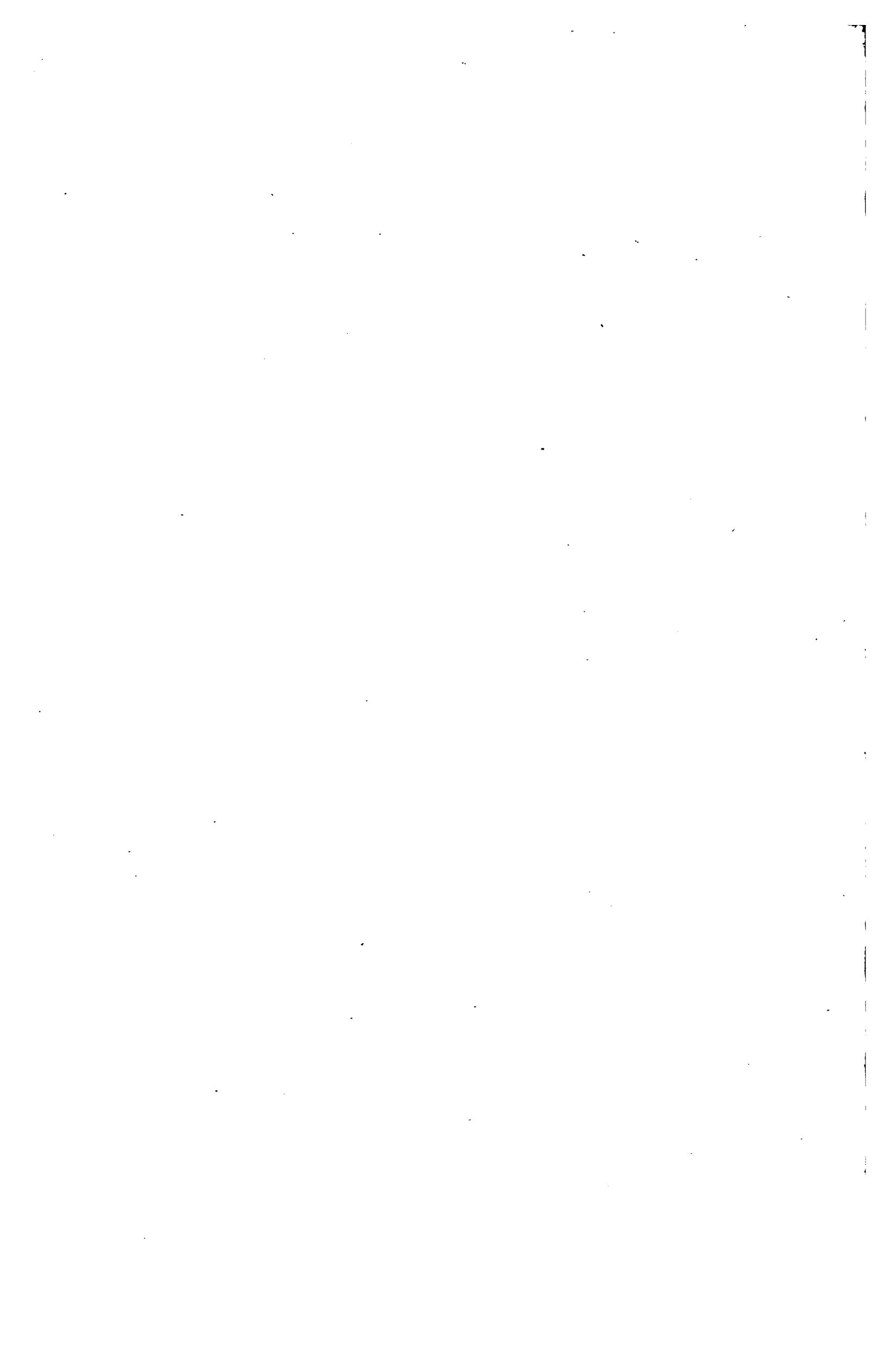
The top of the spoon is formed by a female head, probably of some saint, issuing from a battlement. The bowl is shallow, round at the lip, oval-shaped, and pointed where it joins the stem—the usual shape of spoons at that period. The shortness of the handle is more characteristic of foreign than of English work.

The handle is richly decorated in high relief with emblems of the Passion of our Lord in small panels, separated by upright twisted lines. Among them are the ladder, the hammer, the vestment, the dice, the open hand, &c.

A scroll on the back has a legend which cannot be deciphered, and three a's in black letter. The inside of the bowl also has the legend **S. ana. Salve** with two other words. Beneath the scroll is a group, incised : the blessed Virgin, the Infant, and St. Anne.

The etching is of the same size as the original.





100



PYX

SILVER GILT

THO. RILEY, M.F.

SPANISH GOLD

c. 1490

15579

PYX.

SILVER GILT.

No. 135—1879.

SPANISH work, of about the second half of the fifteenth century. It was brought from Cordova, and formed part of the Robinson collection. It is stamped with the local mark of the city of Cordova.

The purpose for which the box or pyx was made is doubtful: the shape is unusual for a pyx to hold either consecrated or unconsecrated wafers.

We may agree that it was made originally for some ecclesiastical use, although the subjects represented in relief are scarcely religious unless interpreted as allegories or symbols. In this view they may be intended, as was not unusual in church work and ornaments at a period somewhat earlier, namely, in the eleventh and twelfth centuries, to typify the contest between Christianity and the world or between a good man and temptations.

The etching, as may be seen at a glance, shows the pyx from the back and the hinges of the cover. The shape is six-sided, repoussé with savage men and beasts and foliated scroll-work.

The centre panel on the back shows a centaur fighting with a dragon: he appears to be holding up a mask before his face as a protection against the poisonous breath of the dragon, and carries a club in his other hand. The left panel in the etching has a wild man with a shield and club. The remaining small panels are filled with a dog, a bird, and scrolls of foliage. The long panel in the front has a wild man with a club fighting against a chained dragon.

Each panel is surrounded with a small twisted band and divided from the next, at the corners of the pyx, by small buttresses carrying slender pinnacles. The effect is very good and decorative.

The cover is flat, enriched with scroll-work. An orb and cross are at the top, raised upon an ornamental boss of leaves falling downwards. A delicately designed trefoil rim, like a battlement, surrounds the cover.

In the middle of the stem is a large knop or boss, by which the pyx

PYX.

might be the more carefully and easily handled. This has six projecting disks, filled with enamel. The foot is very broad and flat, filled with decoration in bold relief—wild men and foliage, and angels supporting two shields with coats of arms.

The pyx stands very nearly sixteen inches in height ; and the diameter of the foot is nine inches and a quarter.



SKM



BOOK COVER - IVORY WITH THE ALMIGHTY IN THE CENTER
SURROUNDED BY THE SYMBOLS OF THE EVANGELISTS
FRENCH, 14 CENTURY. (MUSEUM OF FINE ARTS, BOSTON)

BOOK-COVER.

IVORY.

No. 261—1867.

A VERY beautiful example which seems to be English work : if not, it is French, late in the fourteenth century ; or even, perhaps, it may be of the early part of the fifteenth. There is a largeness and breadth in the treatment of the draperies which would scarcely admit of its being put earlier than about the year 1400. Some small statuettes exist, which are as early even as the thirteenth century, in which the draperies are as full and heavy ; but (it is believed) no plaque or flat ivory.

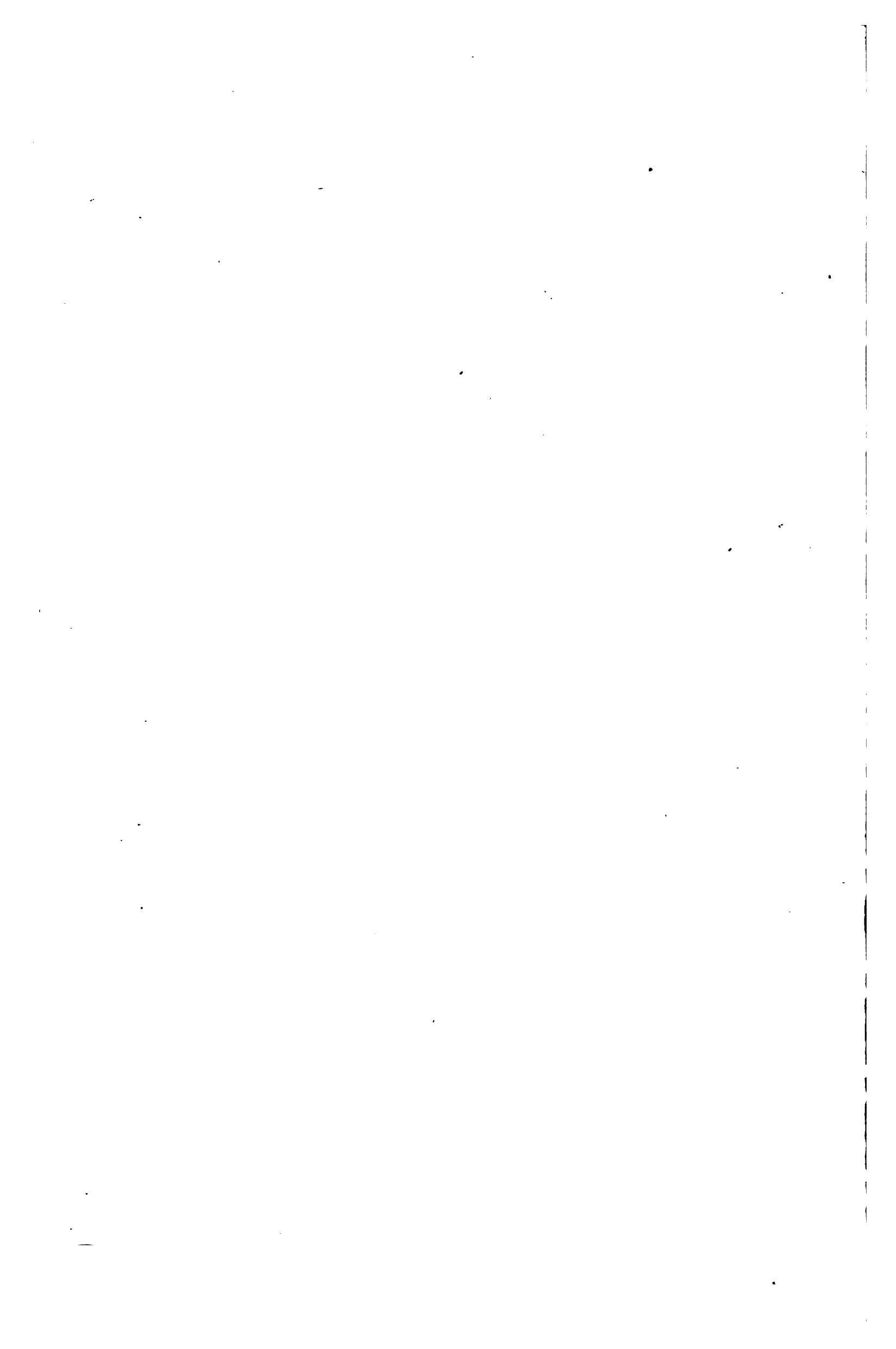
This ivory is a fine specimen also of the rare carving in open work. Probably it was the single ornament of the cover of a small book : or it might have formed the centre only of the decorations of a larger volume.

In the middle our blessed Lord is represented sitting on a throne within a diamond-shaped compartment, the points of which touch the borders of a square outside. He is clothed in a long garment over which, in broad folds, a large cloak falls, fastened in front with a cruciform fibula and enveloping almost the entire figure. The face is that of a man of middle age, with a beard divided at the chin. He wears the tiara, or triple crown, and holds a globe on which is the Latin cross in the left hand, resting it also on His knee. The right hand is raised in benediction with two fingers extended. The throne on which our Lord sits is in the shape of a curule chair, having the extremities of both ends of the seat sculptured, each with the head of a dog. His feet are shown below the robe and are placed upon a rainbow, supported from beneath by the small figure of an angel. A nimbus surrounds the head of our Lord, and across His breast is a wide stole.

The corners of the square are filled with finely executed symbols of the four evangelists.

This ivory has been ornamented with colour, of which traces still exist ; more evidently on the tiara and crossed stole.

The etching gives the full size of the carving—four and a half inches by two and three-quarters.



190

SKM
(44)
IV



THE BOOK STAND ORNAMENTED WITH

THE GOLD TOOLS OF THE STAND, WHICH IS IN THE MANNER OF THE STAND IN THE MUSEUM OF THE SOCIETY OF ANTIQUARIES.

— S. L. VAN FEC.

BOX.

LEAD.

No. 4474—1858.

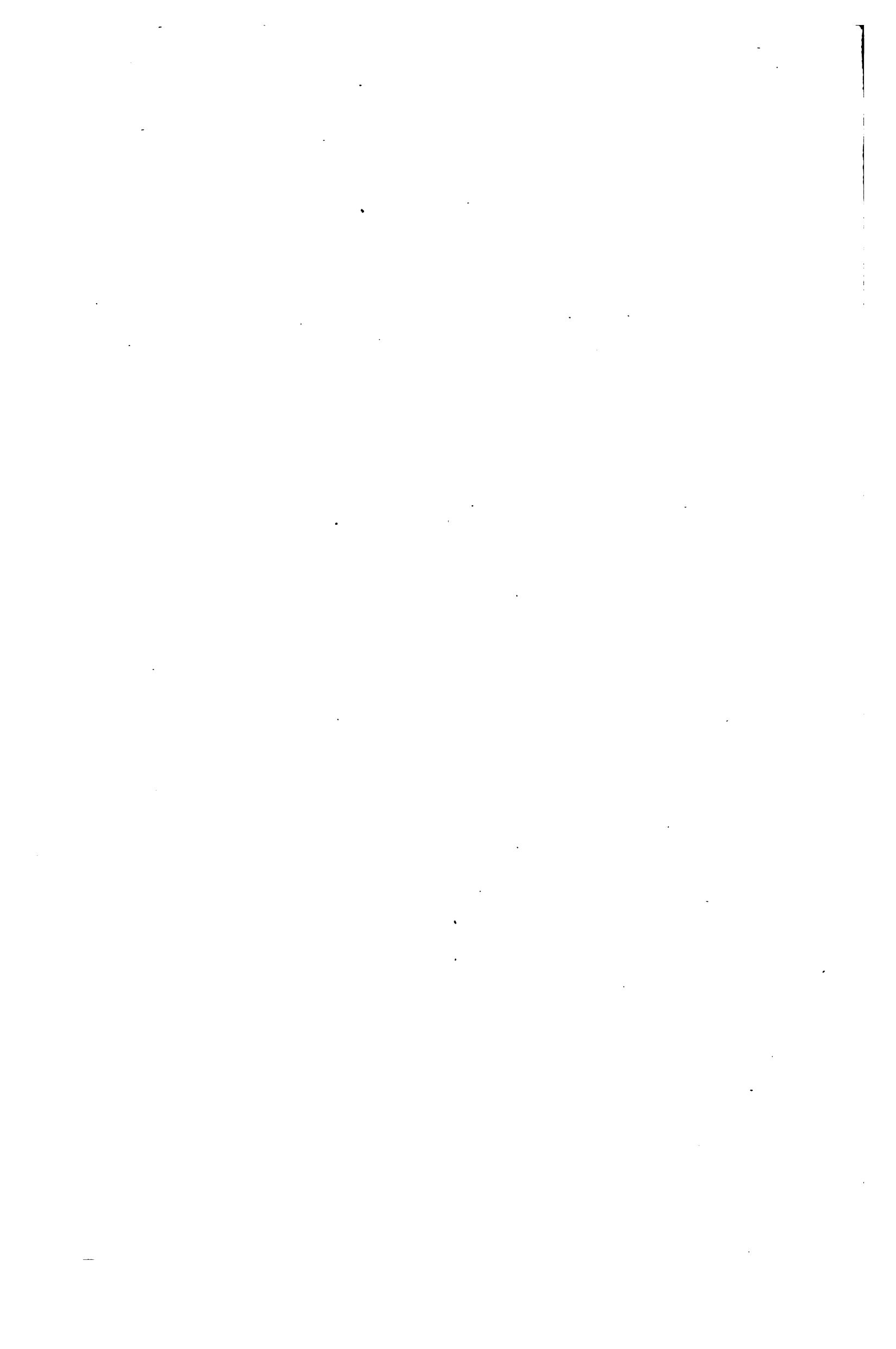
IT is very difficult to propose any reasonable conjecture as to the use for which this box was originally designed. Though it can scarcely be praised as a beautiful object or as teaching much in the way of art it is, nevertheless, a very curious example of rare work and characteristic of the period in which it was made. Possibly it was intended to enclose and protect a reliquary of some kind in a more valuable and richer material; and, almost certainly, for some religious purpose.

Two figures, in relief, decorate the lid: an angel standing before the blessed Virgin under a canopy of two arches, representing the Annunciation. Beneath each buttress supporting the canopy is a coat of arms; upon one are five fleurs-de-lis, on the other three leopards or lions passant. The handle by which to lift the lid is a dog sitting upright, with a collar round his neck.

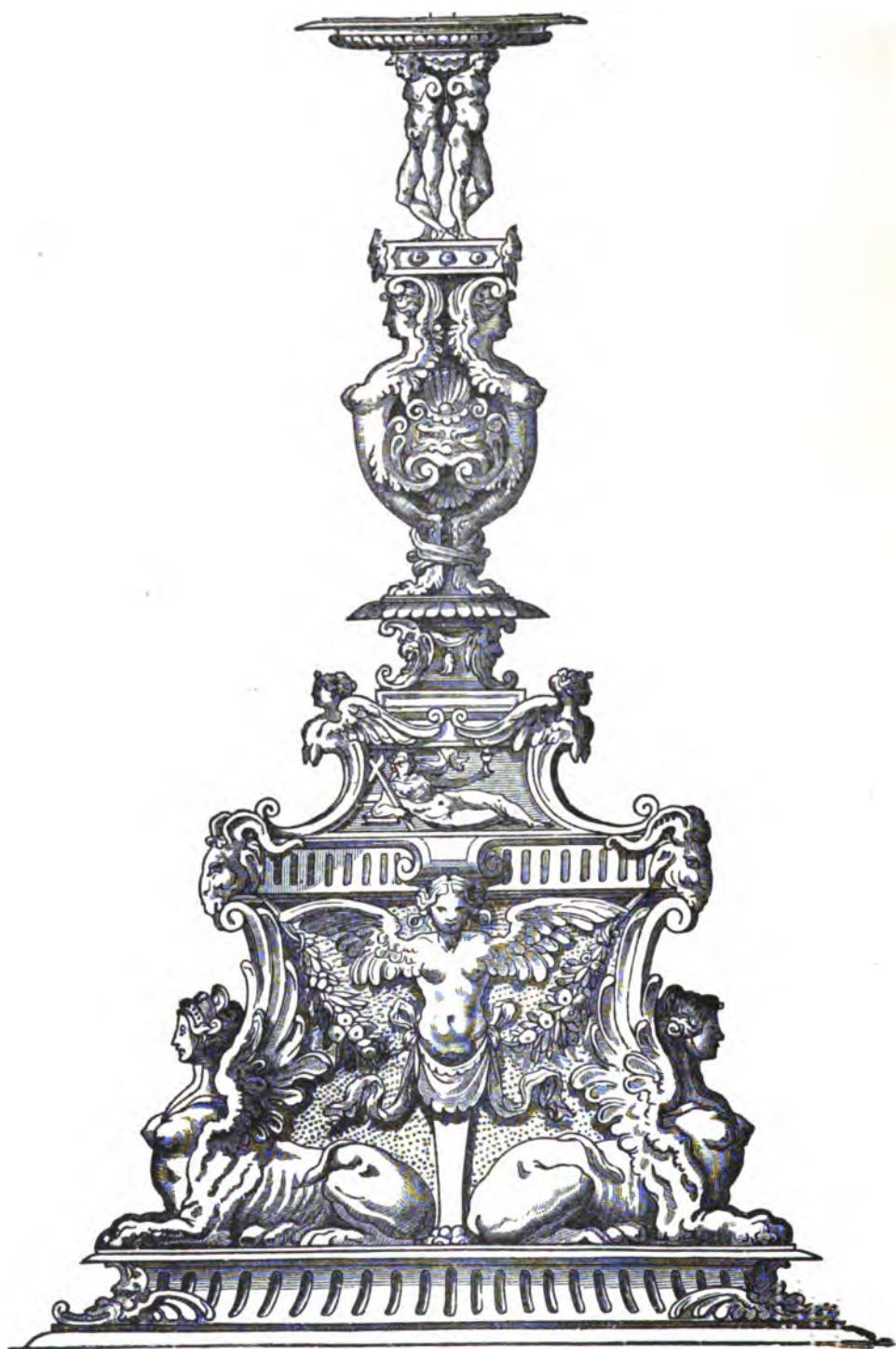
The box itself is hexagonal with flat unornamented panels. On the top, in a border which runs completely round, is a legend in relief with the angelic salutation "Ave Maria," &c. The lower part is cleverly decorated with a border of light scroll-work, also in relief.

The box is in height scarcely three inches, with a diameter of three and a quarter inches. The date can scarcely be put later than about the end of the thirteenth century, and probably the box is of English work.





160



DESIGN FOR CANDLABRUM.

DESIGN :

FOR CANDELABRUM.

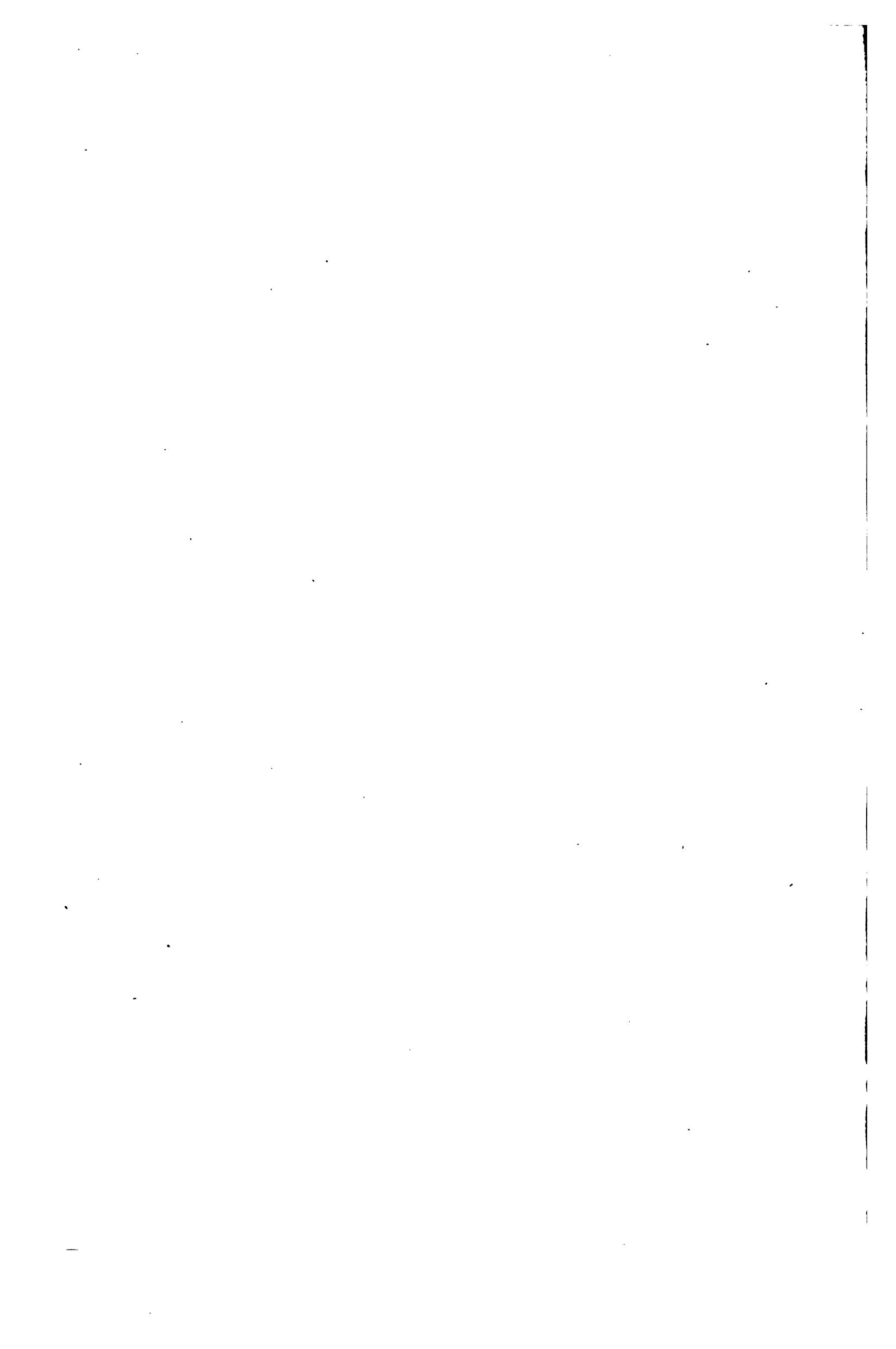
Art library. No. 5229.

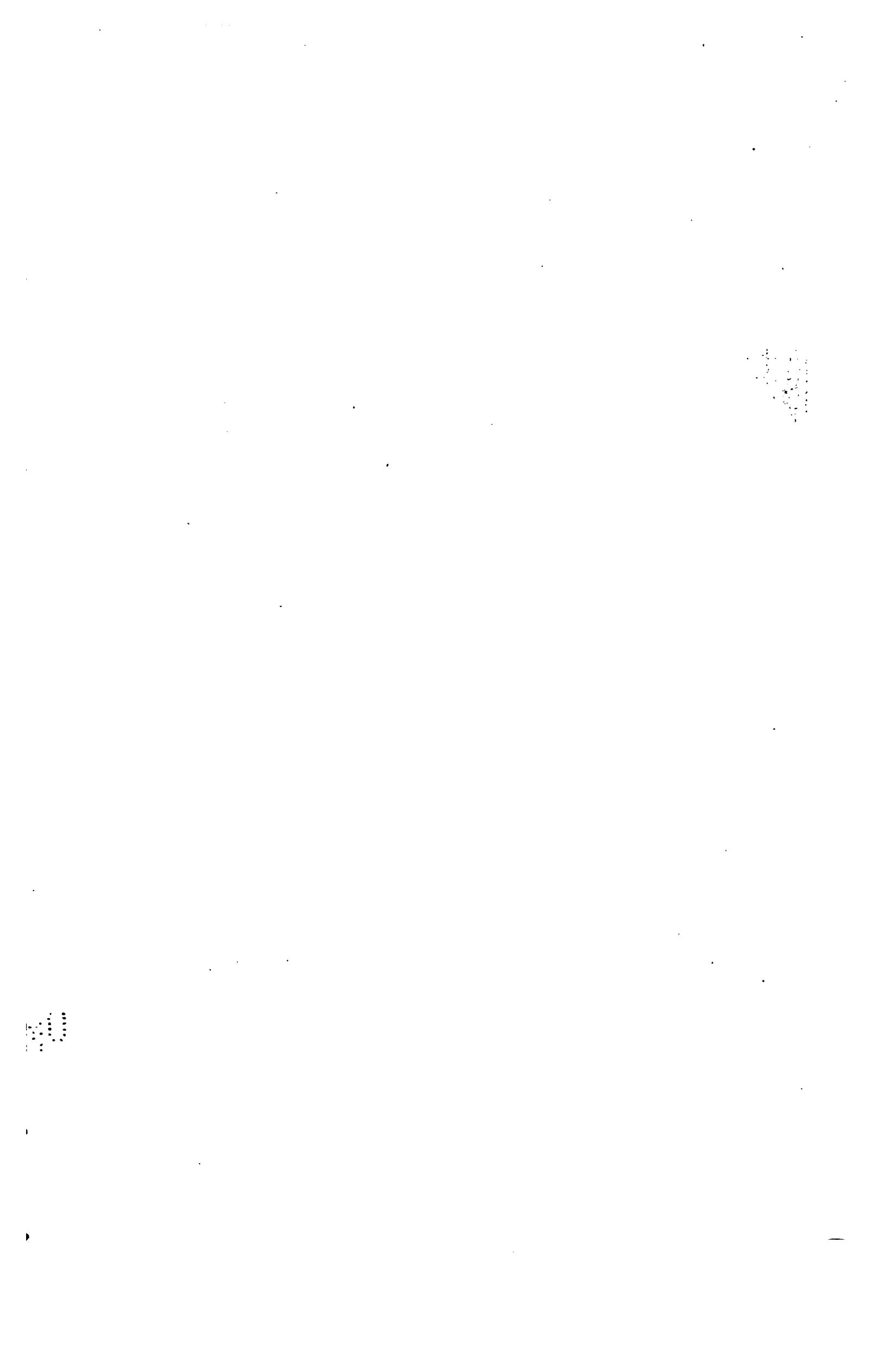
FROM a collection of drawings which appears to have been brought together somewhere about the middle of the sixteenth century, and which was purchased for the Museum in 1870. The drawings chiefly consist of designs by various hands, for the use of Italian goldsmiths and silversmiths at that period.

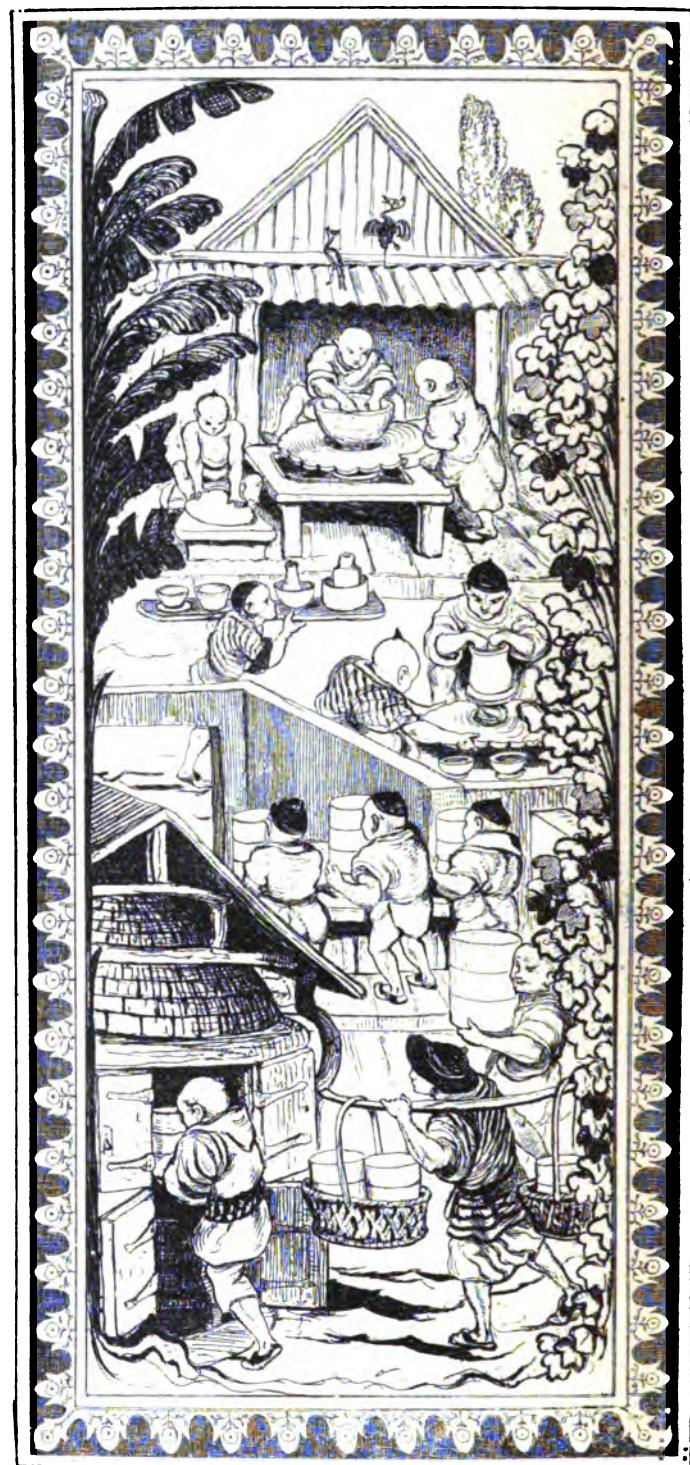
The base of the candelabrum, triangular in shape, is formed of magnificently designed sphinxes, between which rises a terminal female figure with wings wide-spread. On the background hangs a garland of flowers, and the top of the pedestal is covered with drapery. In a small panel above the head of the figure is the cardinal virtue Faith ; represented in the unusual posture of lying at full-length, and resting on the right arm, which also carries a cross. In the left hand is a chalice with the host, which Faith contemplates. The boss of the candelabrum is formed also of sphinxes ; and above them small nude male figures support the cup in which the candle is to be placed.

The whole design is good and carefully worked out.









WINDOWS IN POTTERY GALLERY

DESIGNED AND ETCHED BY W. B. SCOTT.

DESIGN:

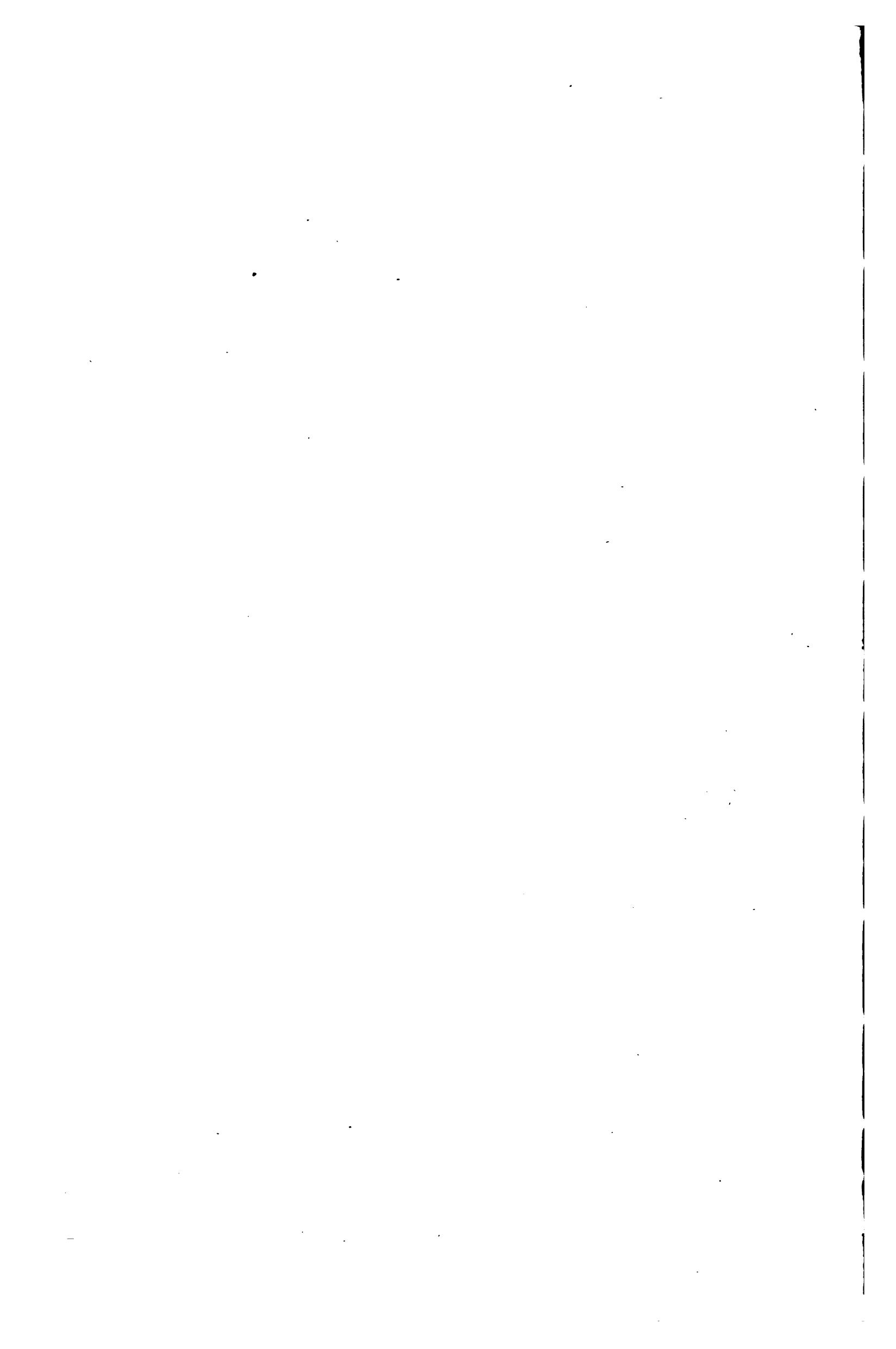
TWO PANELS OF WINDOWS IN THE GALLERY OF THE MUSEUM CONTAINING POTTERY.

DESIGNED by Mr. W. B. Scott. These windows are intended to represent the potter's art as now practised in China. The digging of kaolin, the material essential to the making of all porcelain, is shown in the upper part of the left-hand panel. Kaolin is found in different positions in different parts of the world ; in Europe commonly upon the surface but in China it is more often quarried. In the window the workmen are cutting it out with picks, and carrying it from river-side caverns in baskets slung upon long poles balanced over the shoulder. The remaining parts of the panel exhibit the emptying of the baskets into large mortars, in which the kaolin is beaten and cleaned. After that, it is kneaded into soft but compact masses upon tables and then carried away for use by the potter, whose further work is represented on the right panel.

The potter's wheel in China is driven by a boy, and the workman himself sits with one foot on either side. On the lower part, the ware is being carried to and placed in the kiln, enclosed in seggars, very much like those in use amongst ourselves. These pictures are derived directly from Chinese authorities.

The process by which these windows are executed has already been described. See plate I, vol. II.





100

SKM



MONSTRANCE IN SILVER, ENRICHED WITH MEDÆVAL ORNAMENTS

THE STEM APPARENTLY OF MORE RECENT DATE.—H 11 IN. (BERNAL GOLL) S K M
(N° 2104). S THOMAS FECIT.

RELIQUARY.

SILVER.

No. 2104—1855.

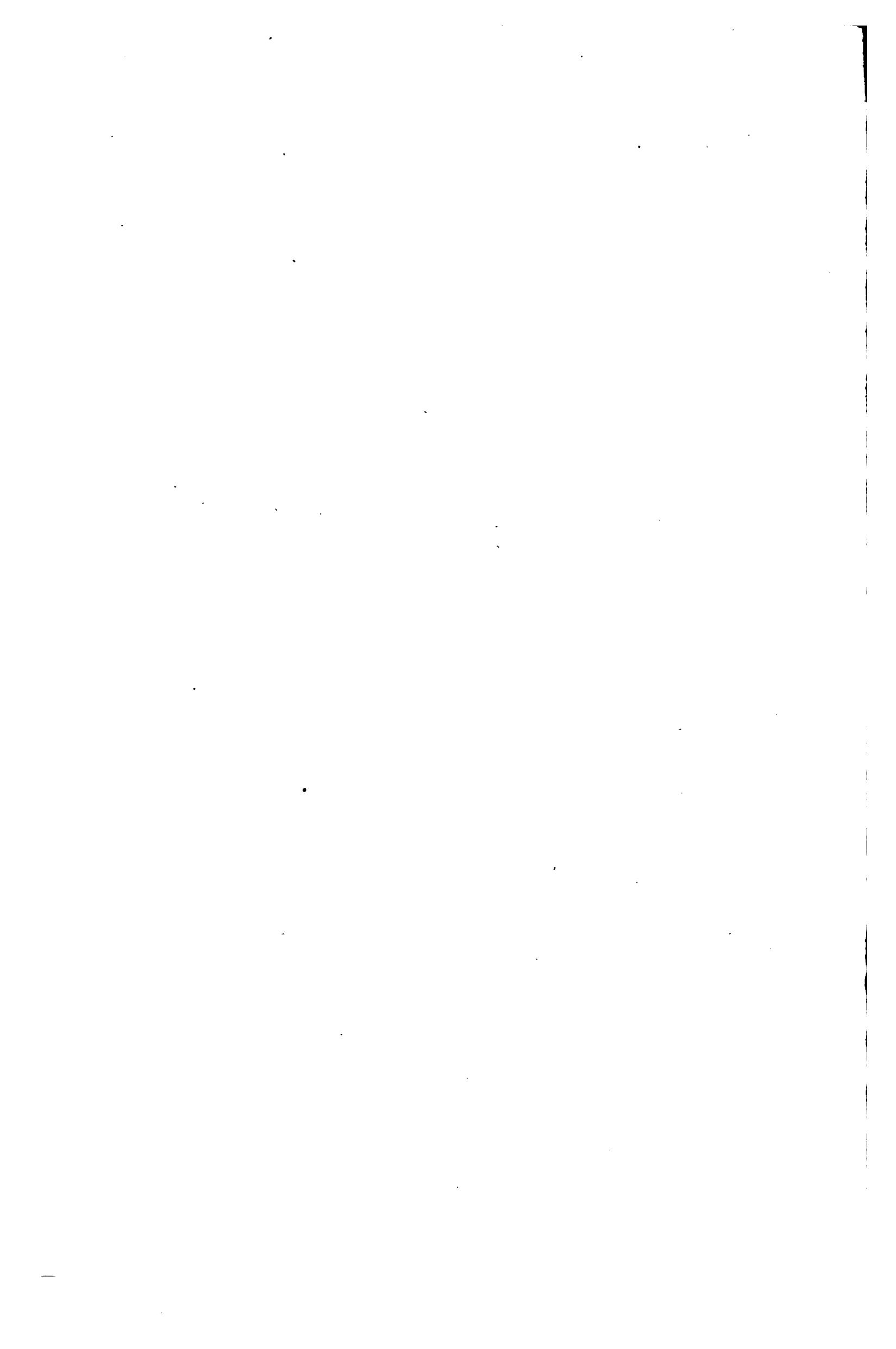
ALTHOUGH this has been called a monstrance it is properly a reliquary. The blessed Sacrament is never exposed in anything of this circular shape.

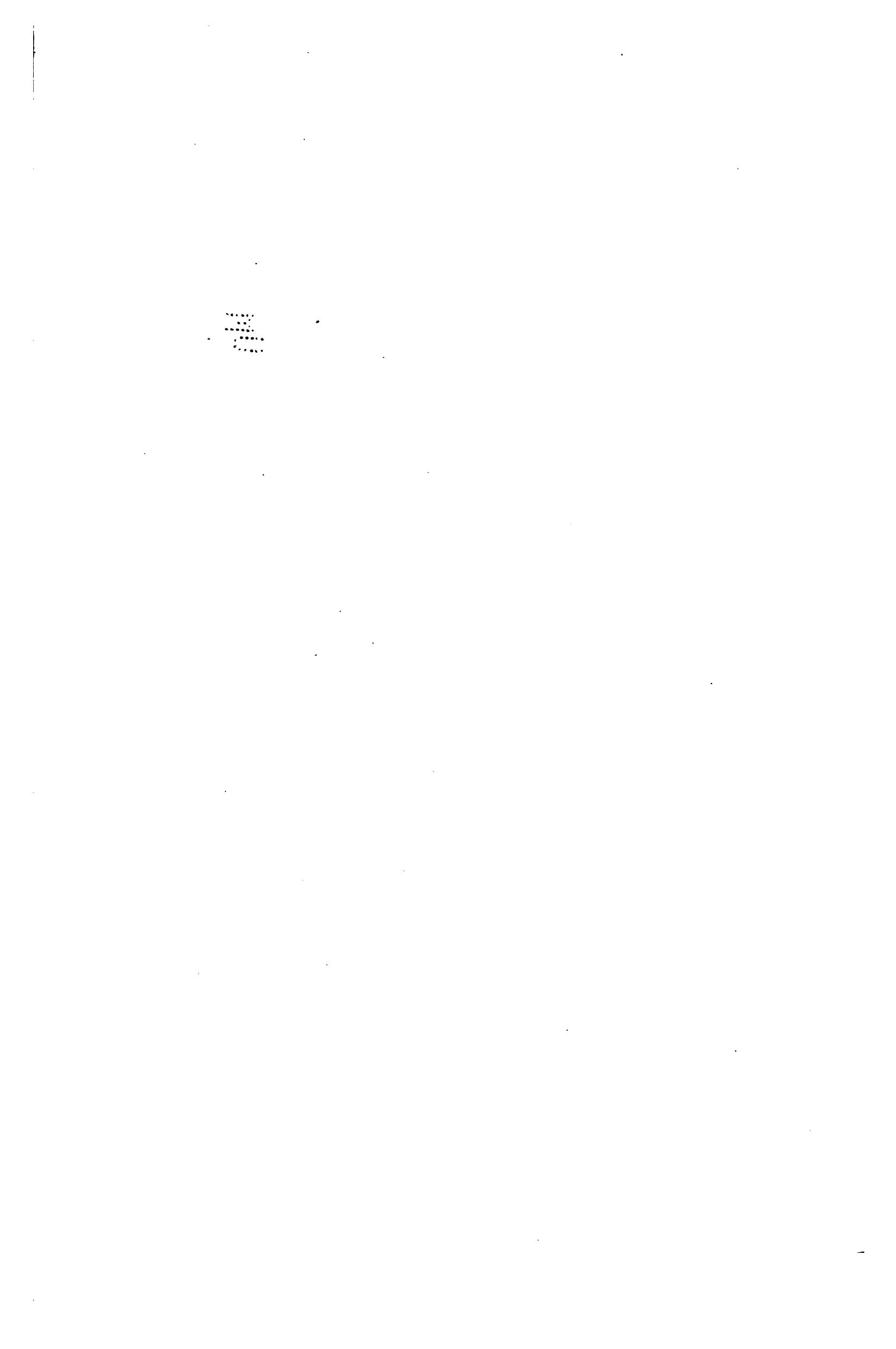
The difficulty about determining to what country, whether to France or England, we can rightly attribute this reliquary is as great as with some other pieces of plate and sculpture which have been already spoken of. Whilst one would not hastily give way to the temptation to claim for English art and workmanship every doubtful piece which we may examine, yet, on the other hand, it is but right and proper not to give way always to the easy decisions which have been so common and frequent until within the last few years, and believe that in the middle ages nothing good or elegant was made except in France or Italy. German and Dutch work can be far more readily recognized, than English can be distinguished from the best kind of French or Flemish.

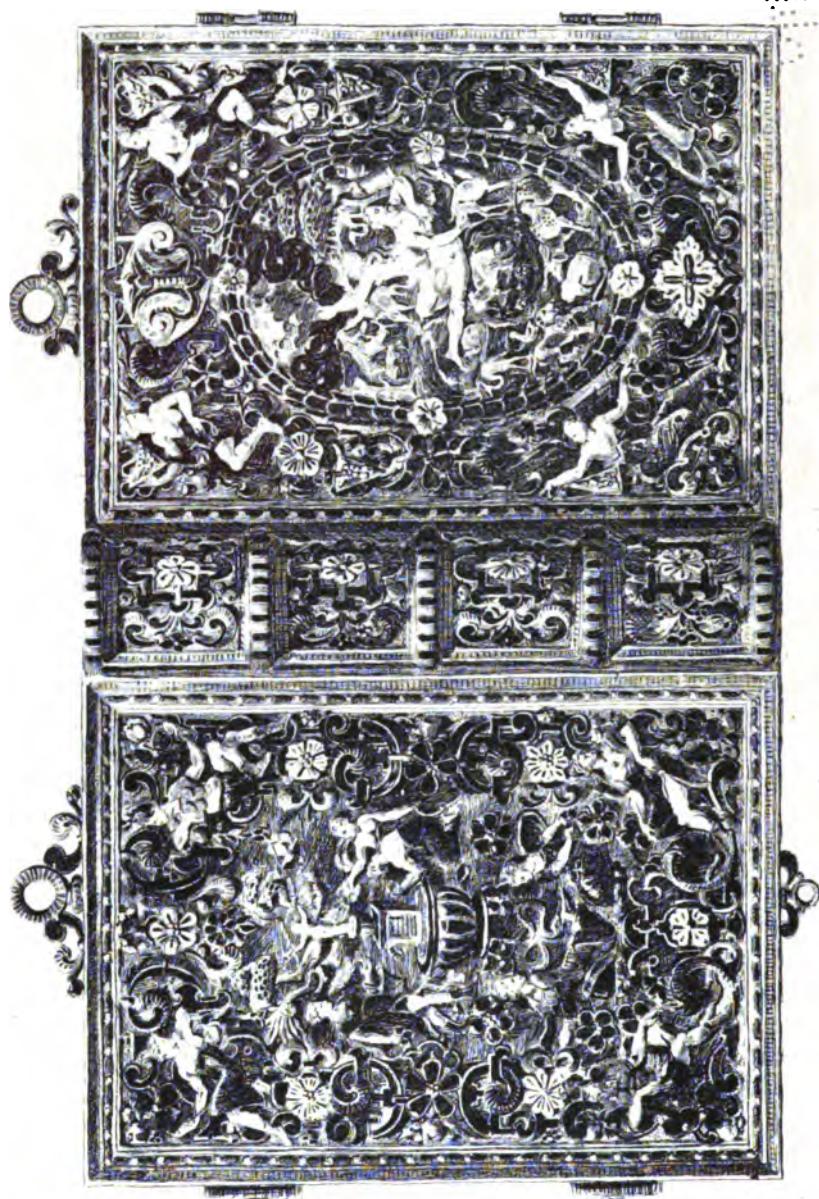
The upper portion of this reliquary was a cylinder of glass, held in an upright position by two circular settings with decorated edges. The cover, in the form of a low spire (upon which is placed an orb carrying a small crucifix) is supported by two buttresses, with pinnacled tops and small pinnacles and buttresses growing round the bases. Surrounding the base of the spire is a kind of parapet, in the fashion or form of a rich coronet. This is repeated below under the glass cylinder.

The stem is baluster-shaped, of which the thickest part serves as a knop by which to hold or keep steady the reliquary when carried or shown publicly in the church. The foot is divided into six lobes, and the lines of junction form decorations somewhat resembling fleurs-de-lis.

The date of this reliquary, which formerly was in the famous Bernal collection, is about the fifteenth century. In height it measures ten inches and a half, with a diameter of nearly five inches.







BONE CASKET CASE FOR A RIBBON.

COULD BE TRANSLUCENT ENAMEL ON IRON ITALIAN ABOUT 1580 FULL SIZE S.K.M. (N°726-64).

JOHN WATKINS F.C.L.T

BOOK-COVER.

GOLD AND TRANSLUCENT ENAMEL.

No. 736—1864.

NO piece of gold or silver work in the Museum exceeds this, even if it can be said to equal it in excellence of workmanship. Beautifully designed, the execution of every part of it is no less to be admired. Whether French or Italian work may perhaps be disputed; it is probably Italian, and certainly of the school of Cellini to whose hand some have been disposed to attribute it. The date of the book-cover can scarcely be put later than the middle of the sixteenth century, the very finest period of the revival of the goldsmith's art.

Under the etching, the description suggests that the cover was intended for a missal. This is incorrect: if, as is highly probable, the book was of a religious kind it was almost certainly one of the small manuals of private prayers and devotions commonly used by lay people. According to a tradition in the English family from whom the cover was purchased, and in whose possession it had long been, the book-cover at one time belonged to Henrietta Maria, the queen of Charles the first. A work of such high excellence must have been made originally for some very distinguished, if not royal, person; and there is good ground for believing the tradition that it had been presented to Henrietta Maria.

The ornamentation of both the sides and of the back is extremely elaborate; scarcely an atom of space is left without decoration. The side upon the right half of the etching is that which would naturally face one, if the book were lying closed upon a table: and in the middle of it is a large oval medallion with a border of green bay-leaves lined with gold, divided by four cinque-foiled flowers of white and gold. The ground inside the medallion is in green enamel; upon which Adam is represented lying asleep, and Eve issues from his side, lifting her hands upwards to a cloud in adoration. The garden of Eden is shown full of trees and flowers and animals—all most exquisitely and perfectly wrought, with characteristic

BOOK-COVER.

movements easily to be distinguished although scarcely the eighth of an inch in height. Outside the oval are four half-draped female figures, sitting and gathering fruits. Their dresses, which clothe them from the waist downwards, are in green enamel. These four figures occupy the four corners, and the remainder of the cover is filled with rich scrolls of beaten gold enamelled, and with fruits and flowers.

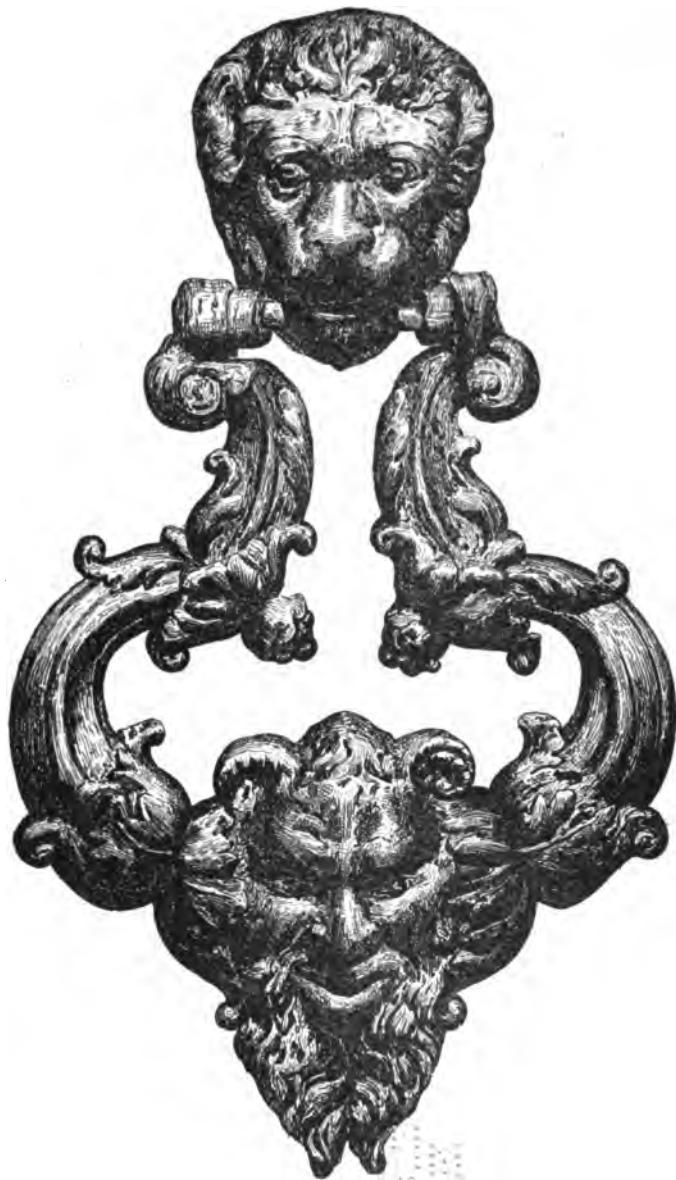
The other side of the cover has no medallion. The subject possibly is intended to represent the favourite mediæval story of the fountain of youth. A fountain stands in the middle, gadrooned in dark blue enamel. Rising from the centre of the water is a square pedestal, on which is placed a minute gold figure with both arms extended and with two trumpets. A youth in a green coat and red buskins approaches the basin, on the opposite side of which two nymphs, half-draped in green, are washing their hair. Below the fountain are two female figures ; one is recumbent and the other heaps flowers before her. The corners of this side are filled, as in the other, with four seated figures ; but two are male : they all recline, and hold in their hands horns of abundance and swords. The rest of the gold plate is as completely filled with decoration as the front side ; mixed with and connected by narrow interlacing strap-work. The whole is in high relief and enamelled in various colours.

The back of the cover is in four divisions marked by broad bands, like the back of a bound book. The divisions are all filled with rich scroll and leaf ornament, different in each compartment.

There are two clasps, with scrolls richly enamelled ; and loops are added at the top for the purpose of suspension by a chain.

The etching is the full size of the original.





KNOCKER. BRONZE. ITALIAN. ABOUT 1560. H. 9 IN. W. 5.5 IN.
S. K. M. (N^o 612-64) G. BROOKE. FECIT.

KNOCKER.

BRONZE.

No. 612—1864.

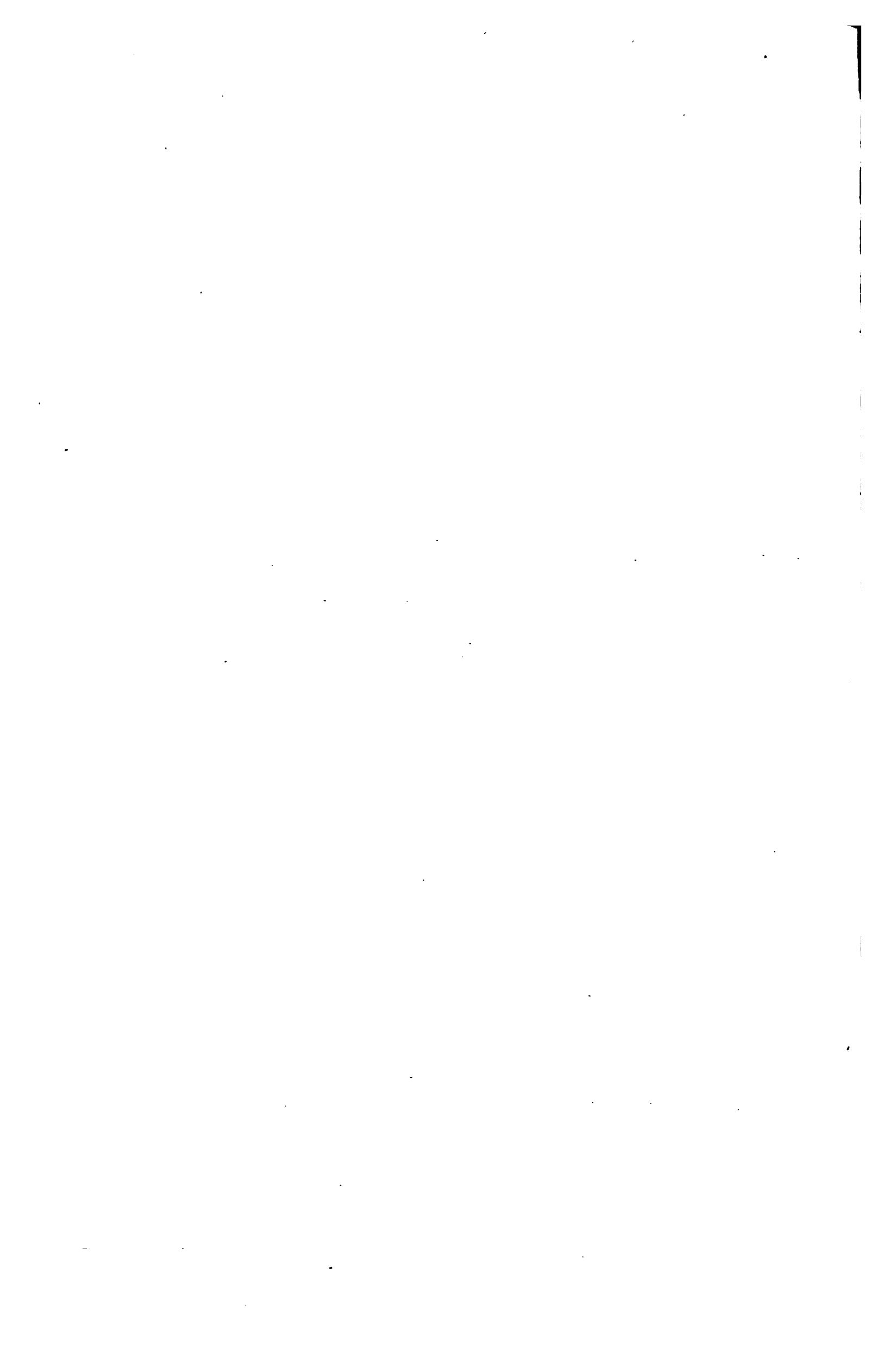
THE usefulness of examples of the Italian bronze knockers of the sixteenth century as guides to artists and students in modelling works, not only of this but of other kinds for domestic purposes, and as suggestive of various forms and treatment, has been already spoken of in a previous number.

The knocker shown in the illustration is of a less simple character than that which generally distinguishes Italian knockers. Although lighter in the mode of treatment it is more complicated in the arrangement of the details. It is probably north Italian, of about the year 1600.

The knocker is suspended from the mouth of a lion's head; scarcely so well modelled or designed as some other portions of it. From this two scrolls, running in reverse turns, sweep to the lowest part where they uphold between the extremities, which swell outwards into bold foliated ornaments, the head or mask of a bearded satyr.

The height is nine inches, and the width six inches.





nd

SKM
(22)



119
SILVER GILT VASE WITH CAMEOS GERMAN CIRCA 1530
S.K.M. (319) W.M. MCGILL FECIT

CUP AND COVER.

SILVER GILT.

No. 319—1854.

SMALL as this is in size it will serve usefully as a model for a much larger vase or cup, in the same style and with similar decorations. The workmanship is German, and the date between the middle and the end of the sixteenth century. The chief defect in the design is the repetition on the top of the cover of a second vase, with handles exactly like those which are on the stem below.

The body of the cup is cylindrical, filled in the middle with four ovals, in which are set heads carved in cameo upon onyx. Between the cameos the space is beaten up with scrolls, foliage, and arabesques amongst which stand little Cupids, all of good design and execution. The lower portion swells out boldly and is gadrooned, and the top extends somewhat further out, decorated in its under part with the light and elegant leaf pattern running along in a scroll, so frequently found in English silver work of the time of queen Elizabeth.

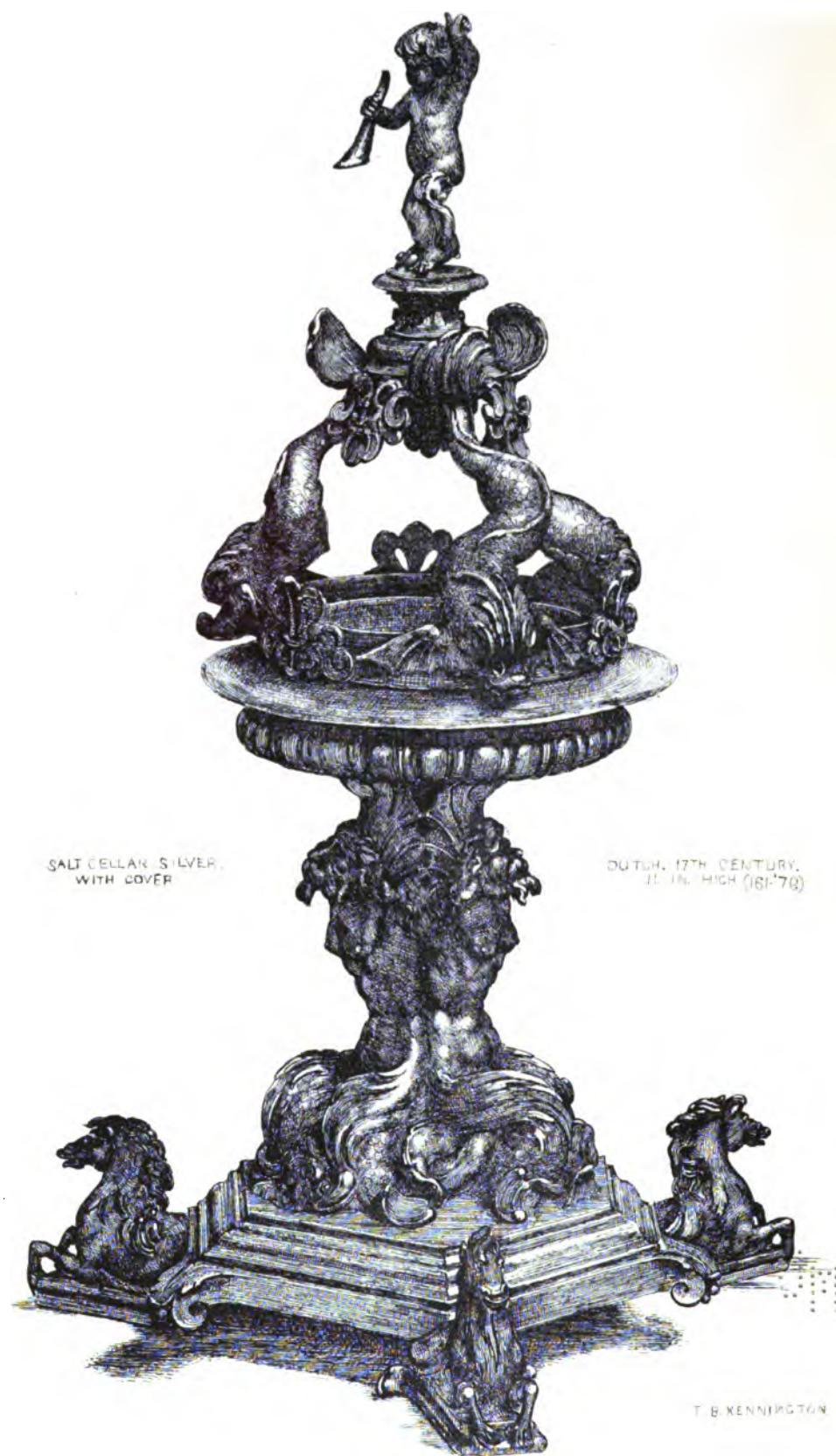
The flat portion of the cover also has onyx cameo heads inlaid ; and supports the second vase which has been already mentioned.

The foot is convex ; with decorations beaten out in rather larger style than those upon the cup and cover ; and four more onyx cameo heads are inserted here.

The illustration shows the full size of the vase—six inches in height by nearly three at the rim of the cover. Small as the scale is the details are in right proportion ; and the workmanship very careful and good.



200



SALT CELLAR, SILVER,
WITH COVER

DUTCH, 17TH CENTURY.
11 IN. HIGH (28.75)

T. B. KENNINGTON *fecit*

SALT-CELLAR.

SILVER.

No. 161—1879.

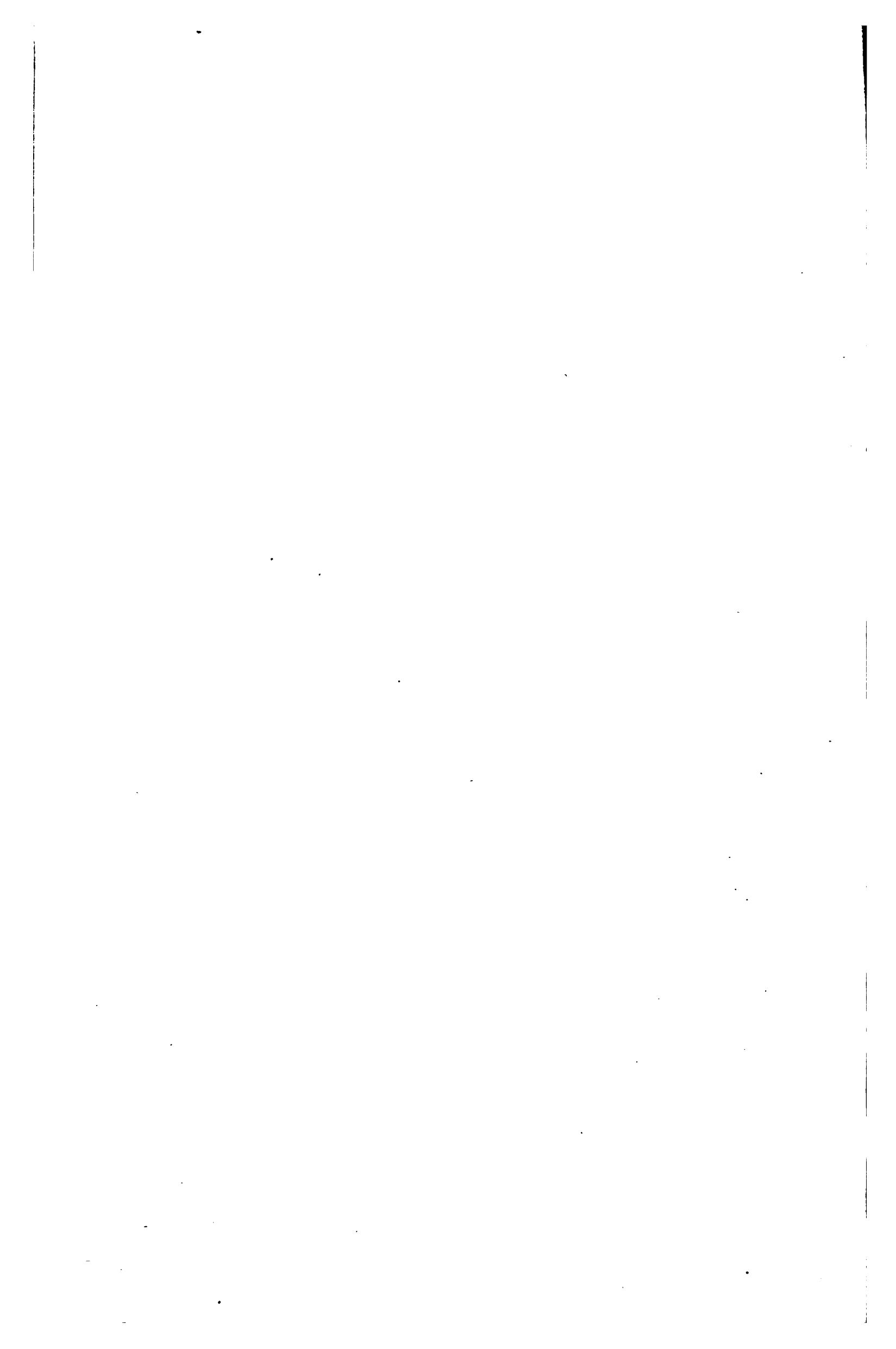
A VERY spirited and admirable design, well executed.

The cup is supported by three figures of tritons, resting on a hexagonal base slightly raised upon the backs of three sea-horses. The cover is formed of three dolphins sweeping downwards in graceful and natural movement, and above them upon a small pedestal is a dancing amorino, with his left arm upraised and holding a shell in his right hand.

It is probably Dutch work of the middle of the seventeenth century; and has been ascribed to Jan van Vianen.

The salt-cellar is eleven inches in height.





190

SKM
()



WARMING PAN. BRASS. ENGLISH. 17 CENT. L. 3' DIAM. D. 1' 11 1/2"

S. K. M. (N^o 1462. 70) J. BROOKE FLC

WARMING-PAN.

BRASS.

No. 1462—1870.

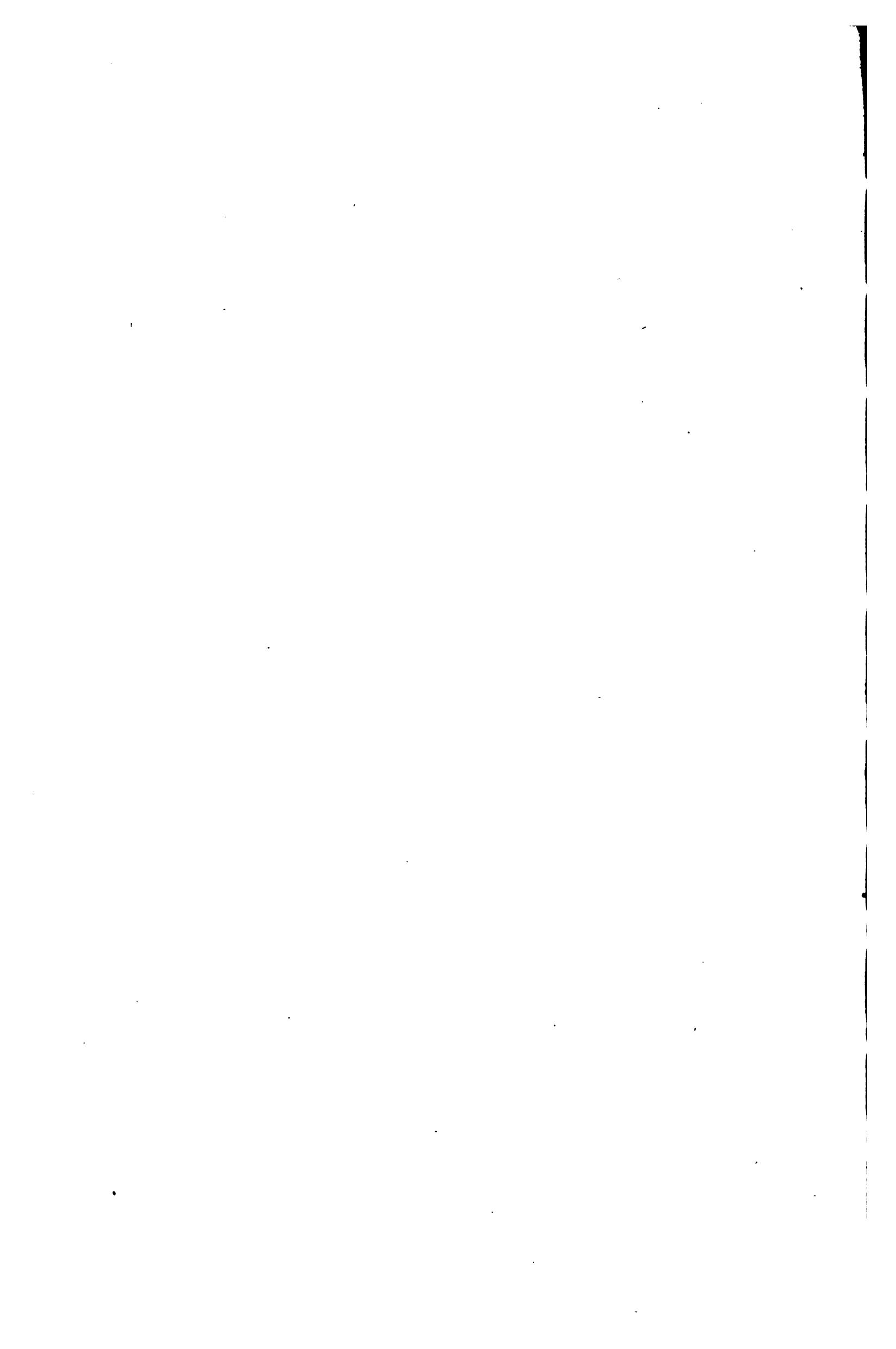
WARMING-PANS during the seventeenth century were very commonly in England ornamented in various ways: generally with subjects, either of figures or of scrolls of foliage beaten up in relief. The present example is more richly decorated, and in a fashion far less commonly to be met with.

The whole of the lid is cut through in perforated or open work; and the subject represents two figures in the costume of about 1650—a cavalier and a lady standing opposite to each other. The gentleman carries a stick in his right hand, and the lady has a fan in her left hand. The incised carving on both these figures is very well and carefully finished; especially the three necklaces and lace collar of the lady, and the hat and feather of the courtier. Flowers arranged between the pair show that they are in a garden, and two peacocks are standing below them.

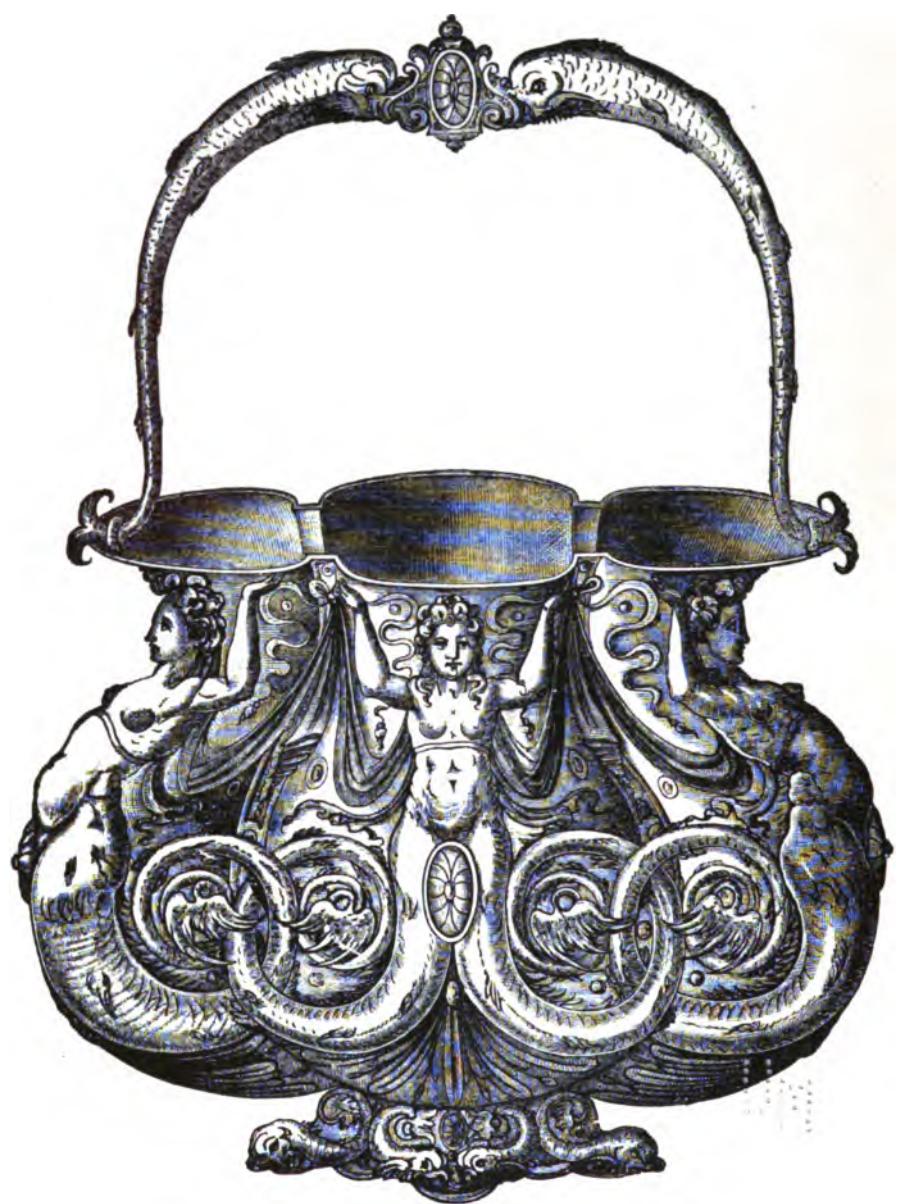
The warming-pan is English; and both the design and workmanship remarkably good. The handle is iron with brass mounts.

The diameter of the warming-pan is fourteen inches.





199



DESIGN FOR A BUCKET.

DESIGN:

FOR BUCKET.

No. 5139. Art library.

THIS is another design from the collection described under plate 24, vol. II.

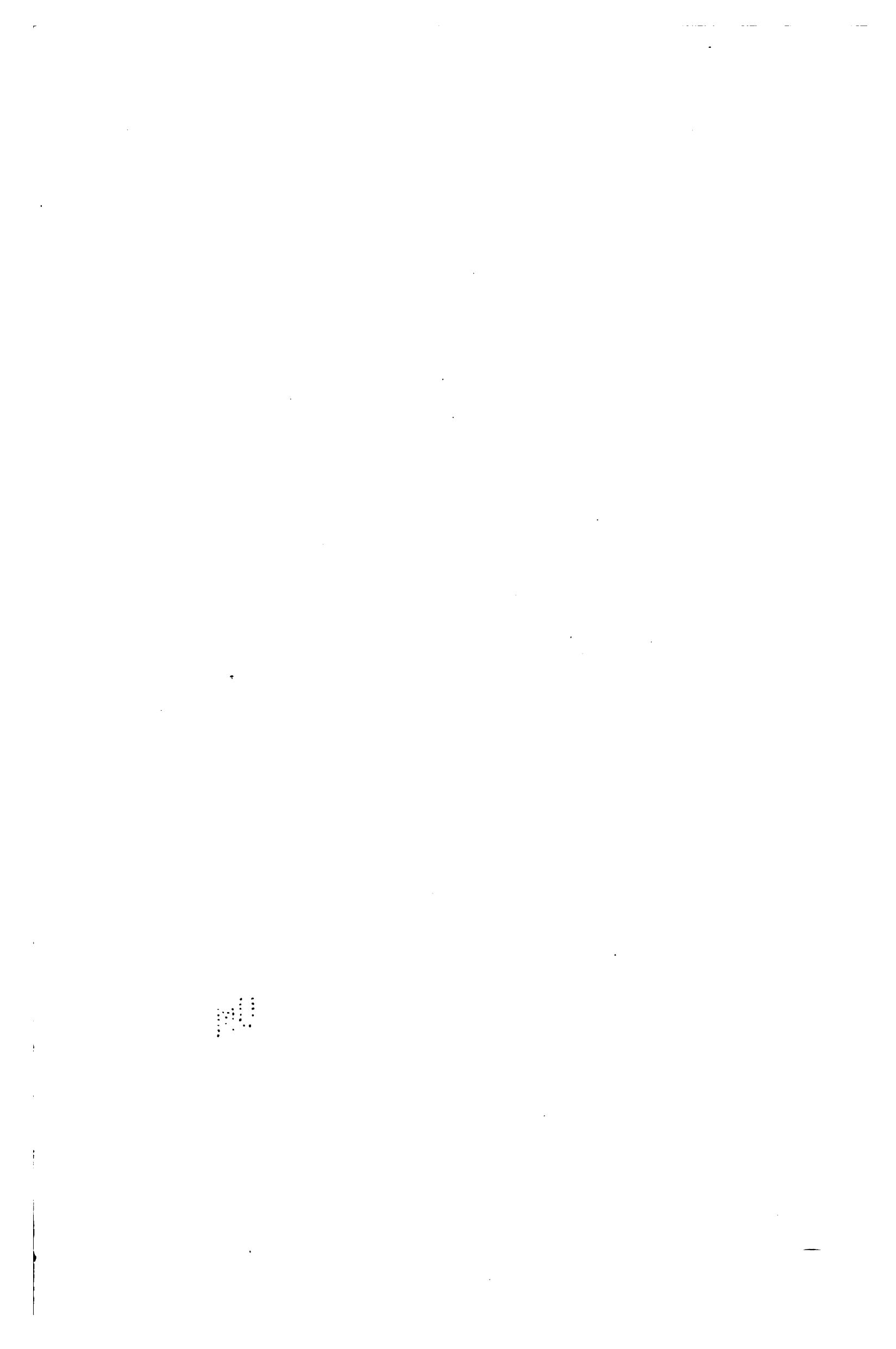
It is not easy to say for what purpose the design was made: the decorations are of a maritime character; and if the figures had been draped we might suppose it was intended for a holy-water bucket.

The handle is formed of two dolphins whose heads join in the centre, holding between them a small oval escutcheon. Four mermaids surround the body of the bucket having arms extended and upraised, with floating draperies between them and with their fishes' tails interlaced. There is a small stand underneath, decorated with dolphins.

The design is drawn with a pen, and shaded with bistre wash; upon paper.



200





BRONZE BUST OF POPE ALEXANDER VII

ASCRIBED TO BERNINI

ITALIAN 17TH CENTURY

N^o 11892

II-33

Thos. Riley

BUST.

BRONZE.

No. 1089—1853.

WE gave in the first volume, plate 48, the companion bronze to this: the two works are equally fine and important.

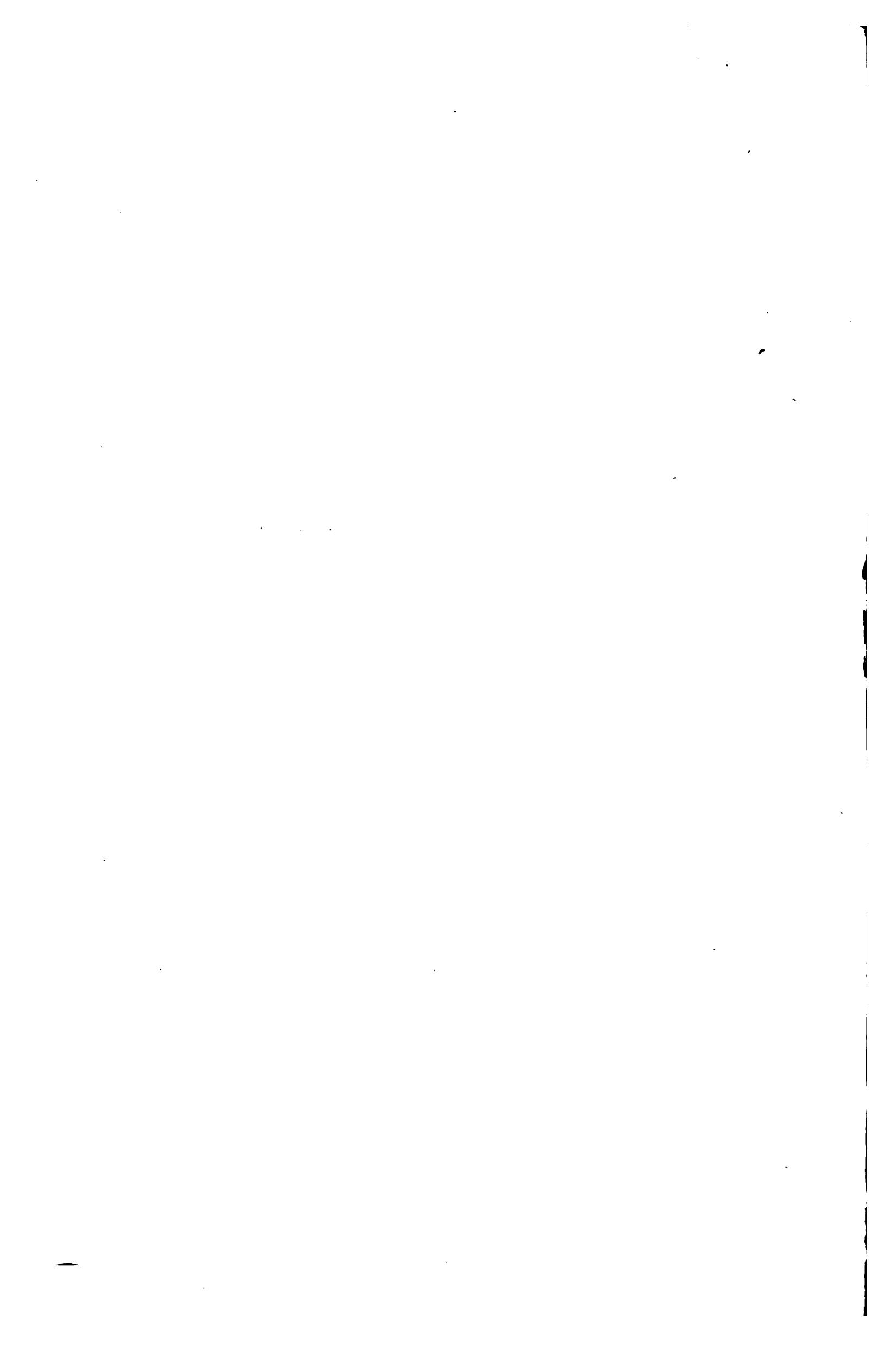
The present bust represents pope Alexander the eighth, Pietro Ottoboni, who was elected in 1689 and died in 1691. The work is Italian, but the artist is unknown; although ascribed in the etching to Bernini the bust cannot have been from his hand because he died some years before Ottoboni was elected pope. That it represents him as pope is certain from two of the decorations on the vestment: namely, the crossed keys upon the right shoulder and the papal tiara upon the left. The style, however, is that of Bernini, and the artist probably a pupil of his school.

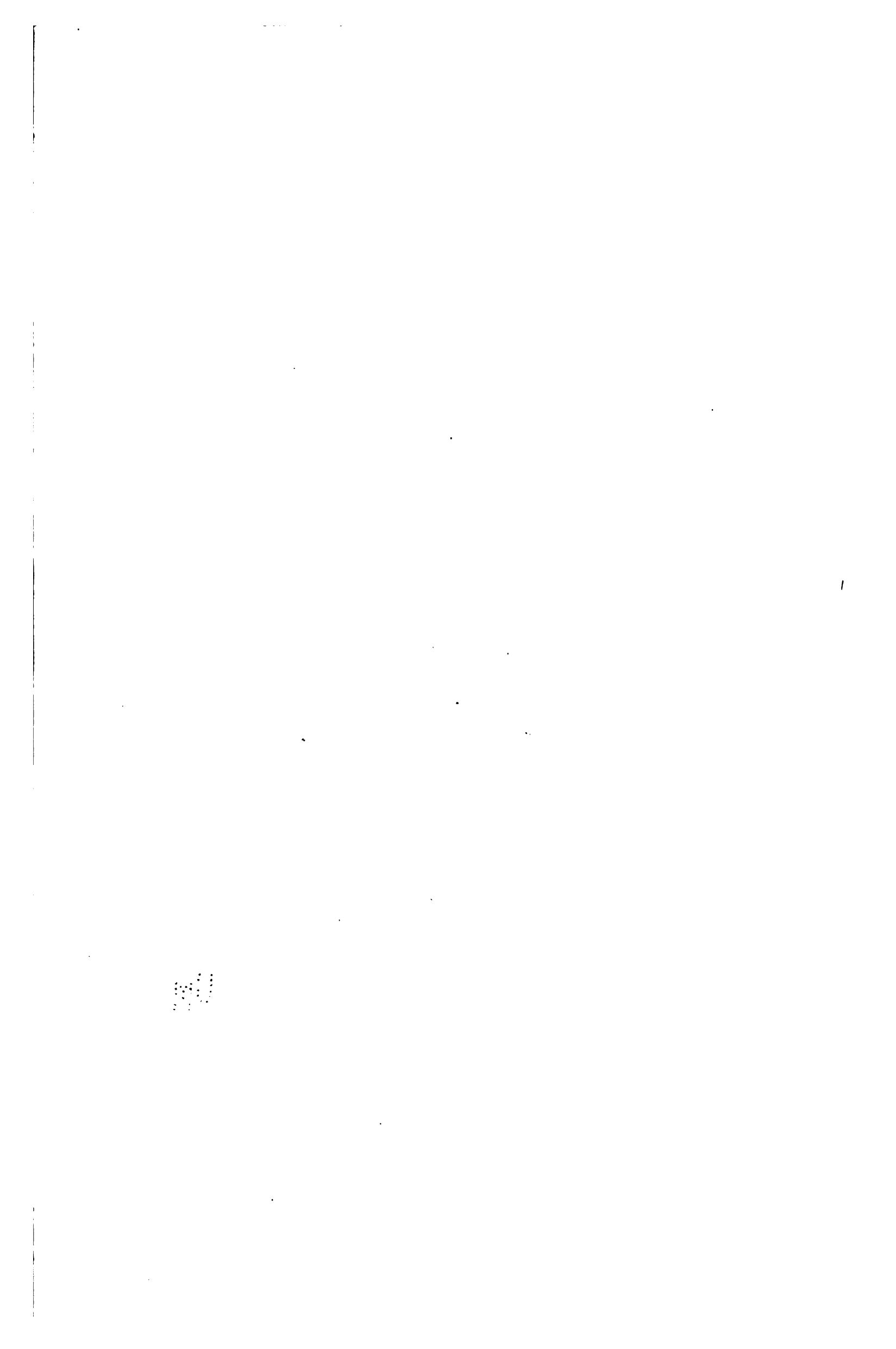
The vestment has a richly ornamented border: two compartments of it are shown in the illustration; St. Peter and St. Paul with the arms of the Ottoboni family, a double-headed eagle, beneath them.

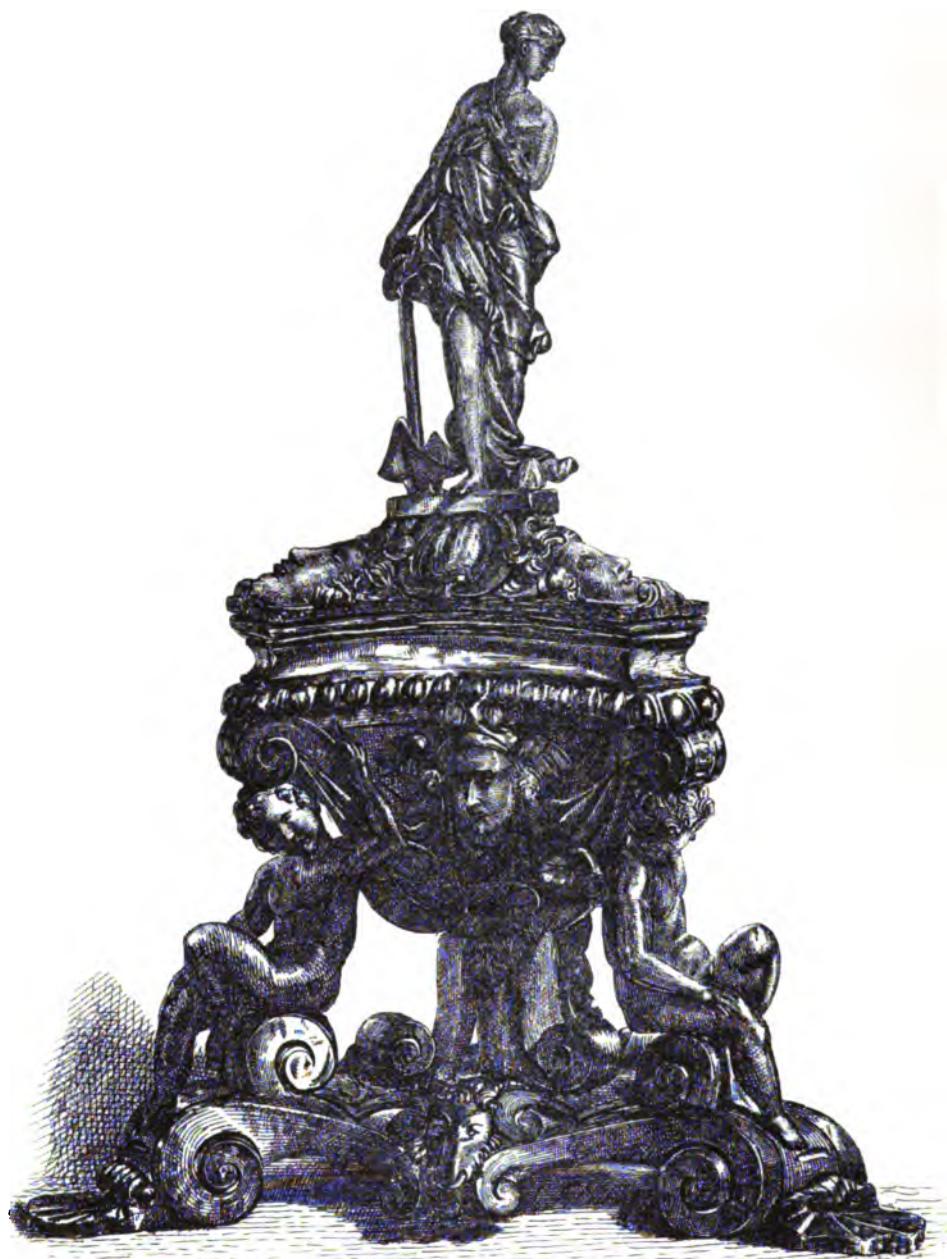
This bronze and that in plate 48 have so much similarity in style, execution, and details, that we might almost give them to the same hand. But the interval between the dates of the two popes presents considerable difficulty. The earlier bust, that of pope Innocent the tenth, is more vigorous and masterly than this. It is easy to understand that although by two different artists they may have been of the same school, and the later bust designed as a companion for the other.

Mr. Robinson says in his book on Italian sculpture, speaking of these busts, that "in spite of the period of decline when they were produced, they are still truthful and masterly performances, admirable from a merely imitative point of view. Their technical excellence as bronze castings, tooled or chased up with the utmost delicacy and spirit, can scarcely be over-rated. In this respect they afford, indeed, a valuable lesson to the modern worker in monumental bronze."

The height of the bust, which is much larger than life, is three feet three inches.







INKSTAND AND COVER. BRONZE. ITALIAN (FLORENTINE)
16th CENTY. H, 10¹/₂ in. S. K. M. (No. 5908-'59) W. W. McCARTY, FECIT

INKSTAND.

BRONZE.

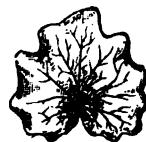
No. 5908—1859.

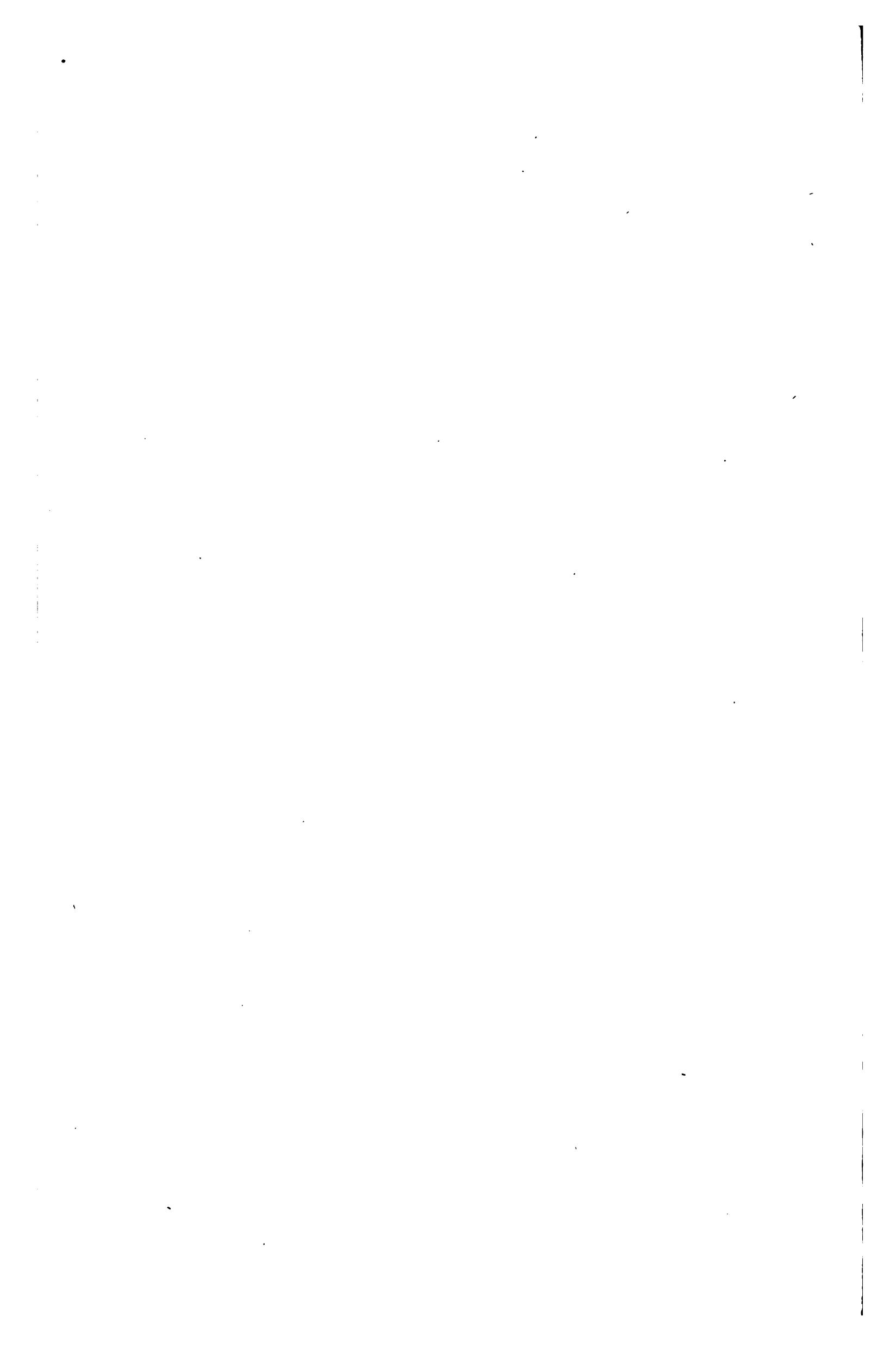
RICHLY decorated and of good design, this inkstand is similar to another in the collection, No. 567, 1865. The details differ, as they also differ in two or three other examples which are known of the same model. The covers also carry different figures.

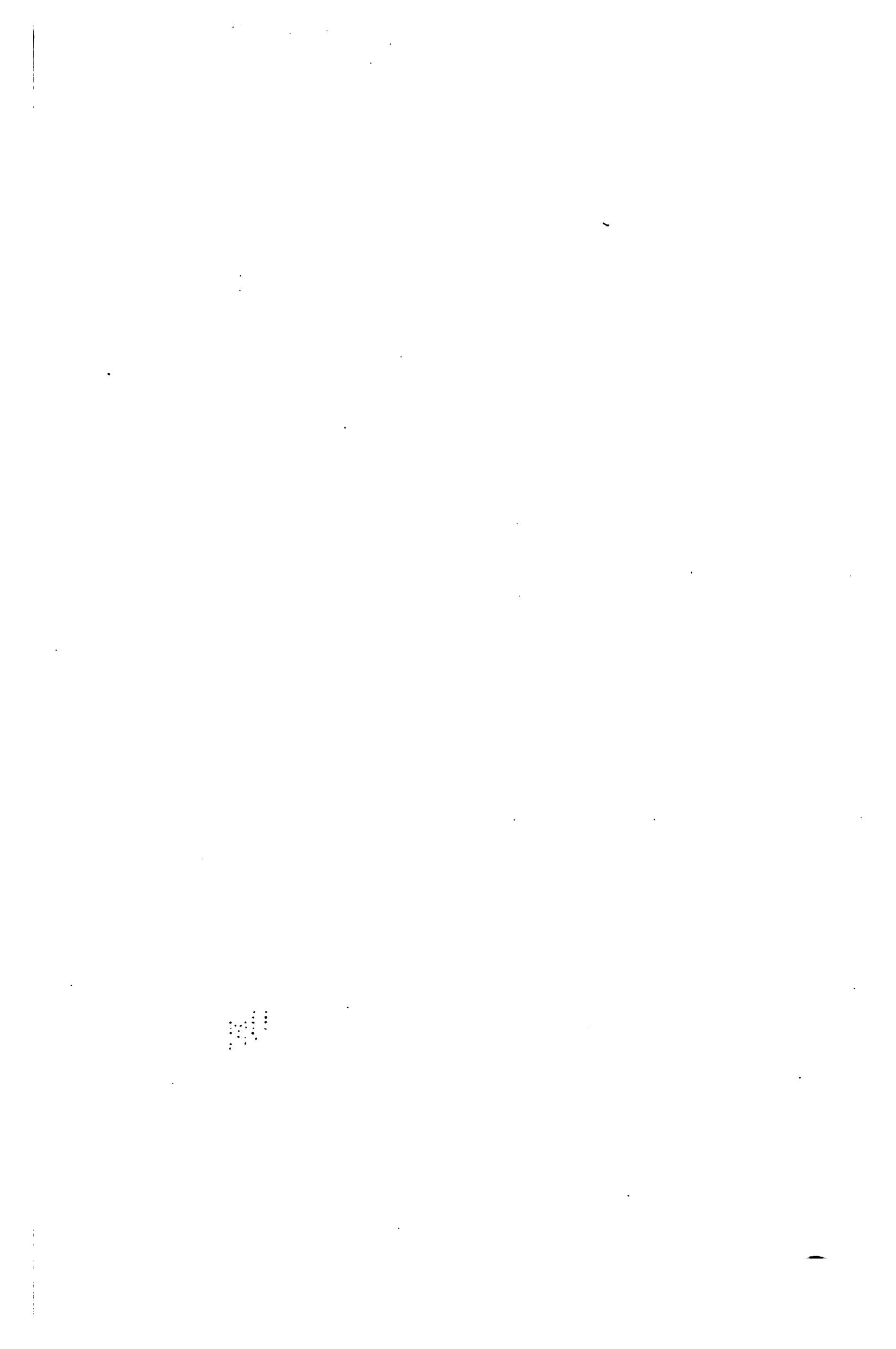
The shape is triangular; and the body of the inkstand rests upon three nude cupids who are seated upon scrolls which roll upwards from the base. Female masks and falls of drapery are placed in good relief on the three sides: above them is a gadroon border. The base which is considerably larger than the body of the inkstand, giving to it a firm and well-proportioned support, has scrolls at the extremities and goat's head masks in the centre.

The cover has female masks also at the angles, with oval cartouches in the middle. On this stands a figure of Hope, with head inclined over her left shoulder; she is clothed from the waist downwards with a gracefully flowing vestment, supported by a band and girded at the waist. Her right hand rests upon her symbol: the anchor.

The work is Italian, probably by a Florentine artist of about the year 1580, or a little earlier. The height is nearly twelve inches, and the diameter at the base about seven inches.







NAUTICUS SHELL
MOUNTED IN SILVER GILT.
FLEMISH 16 CENT.
S.H.M. NO 4349
T. P. FRAZER DEL.

SKM
(15)



SK

II-36

NAUTILUS CUP.

SILVER GILT.

No. 4869—1858.

AN unusually good example of silversmiths' work. There is a Flemish hall mark; and although the cup has for a long time been given to some German artist, the work is so delicate and in parts has a character so English in feeling and design, that if it were not for the mark the shell might have been mounted in England.

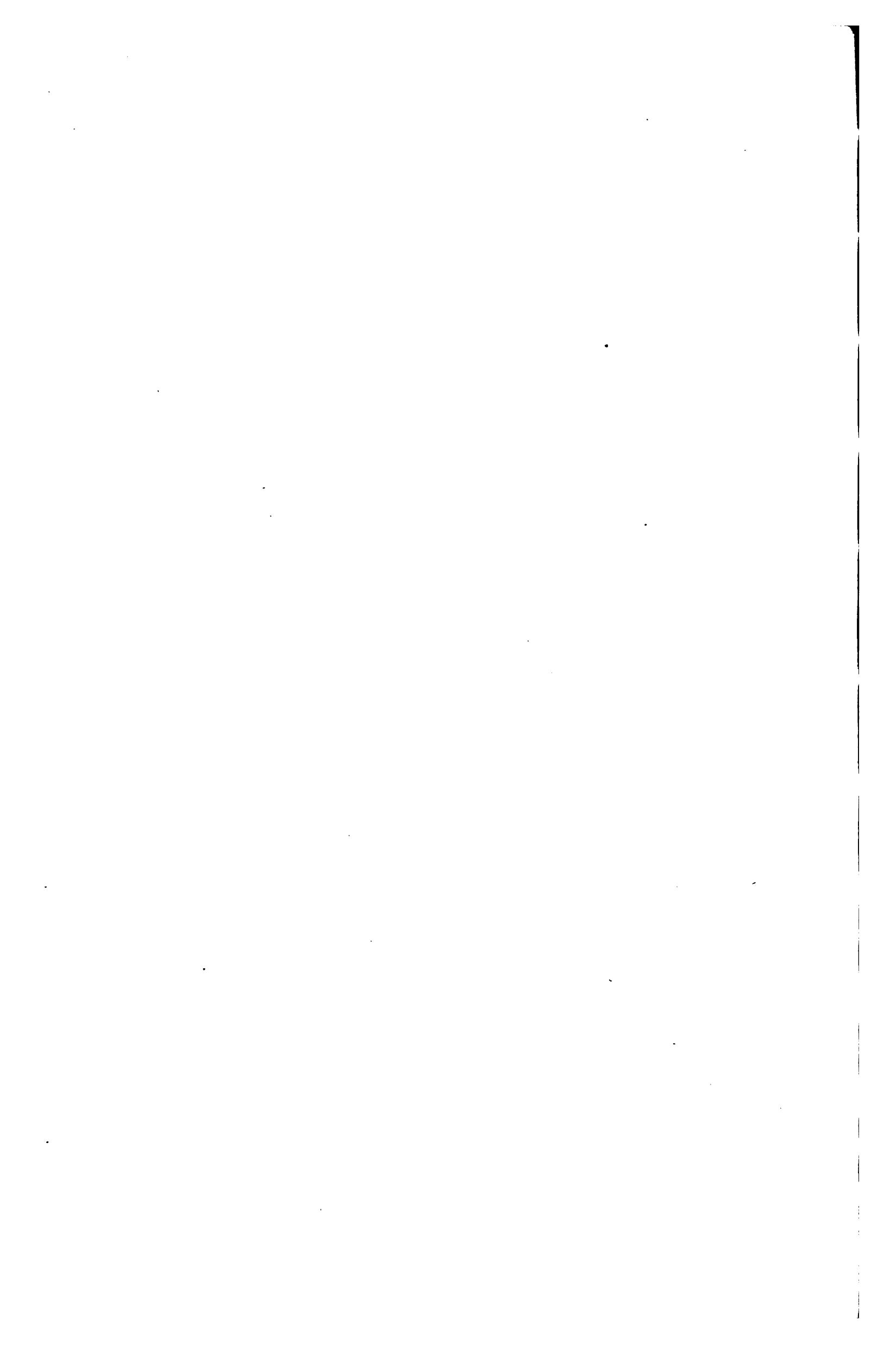
Four narrow bands, ornamented with a small Vandyke border or edging, fasten the shell to the stand. These are all hinged above to a rim which surrounds the mouth, and below to a small plate. The fourth band spreads at the top into a wide plate of metal, covering the volute of the shell. This is filled with what appears to be intended for fish-scales, and ends with the mask or face of a man. On the back of it is a nude male figure, kneeling and holding a trident in both hands. Two short bands, each terminating in a snail issuing from its shell, connect this with the silver ring surrounding the mouth. The shell itself is carved in front, in low relief, with scrolls seemingly of seaweed.

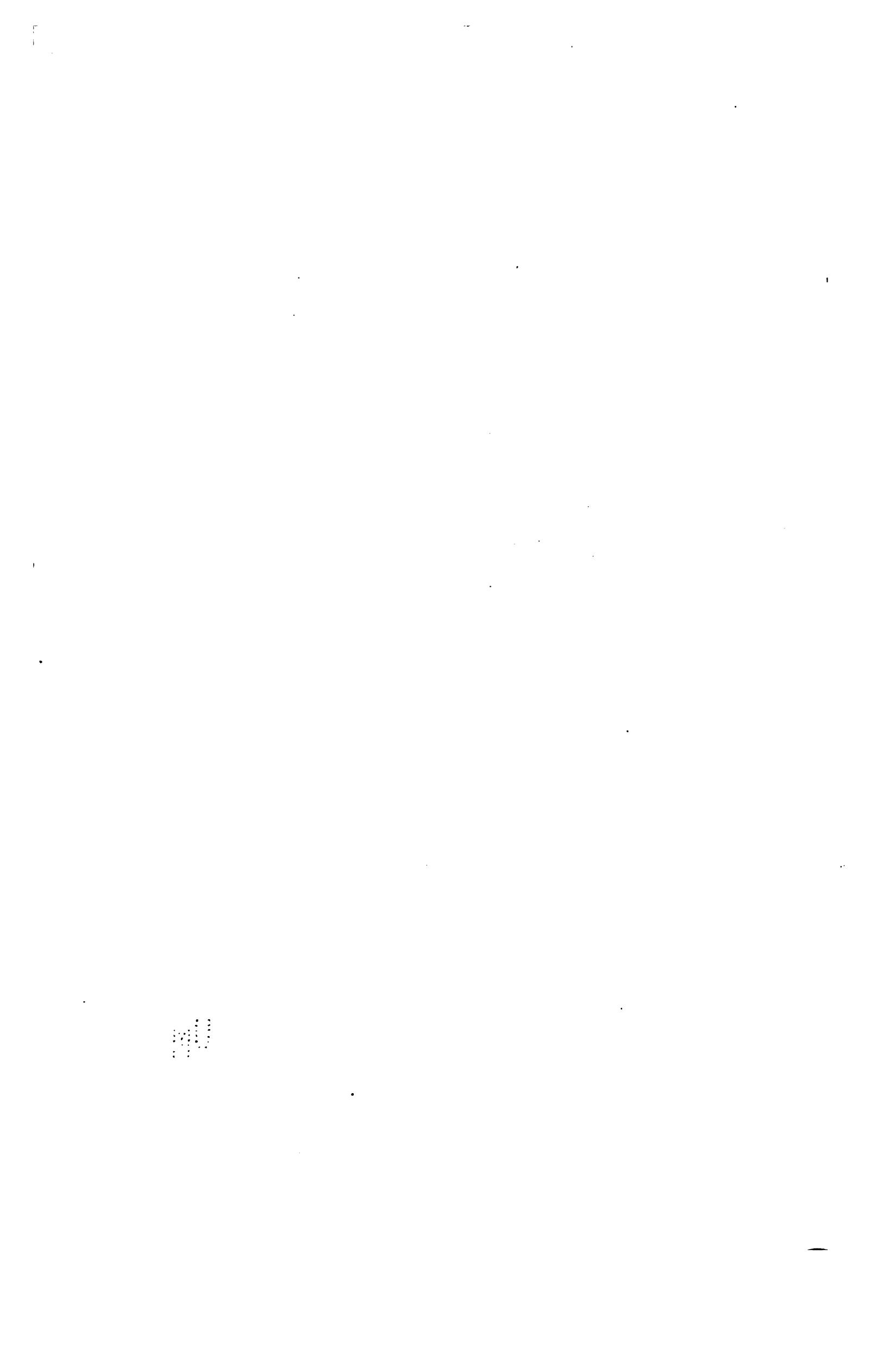
The stem and foot are circular, having a boss or baluster in the centre, with three small scroll handles or brackets, and little rings suspended between them. The base is chased with fish in medallions, separated by bunches of fruit.

The date is about the end of the sixteenth century.

The height is twelve inches with a width of seven inches, and four inches across the opening.







SKM
(33A)



PAX IN GILT METAL MOUNTING. ATTRIBUTED TO 'SANDRO BOTTICELLI'. ITALIAN. PROBABLY 1490.

11-36 ESTATE OF MARY D. JONES FECIT

PAX.

SILVER GILT.

No. 130—1864.

ITALIAN design and work of about the year 1600. The centre panel represents the Deposition from the cross. A female figure supports the body of our Lord, and another woman kneels at his feet with her head inclined towards Him and lifting up her hands in grief. Between these two, and standing in an attitude of deep sorrow, is the blessed Virgin at the foot of the cross, which is represented in very slight relief. Two hills are in the background, on one of which is an olive tree and on the other some small buildings.

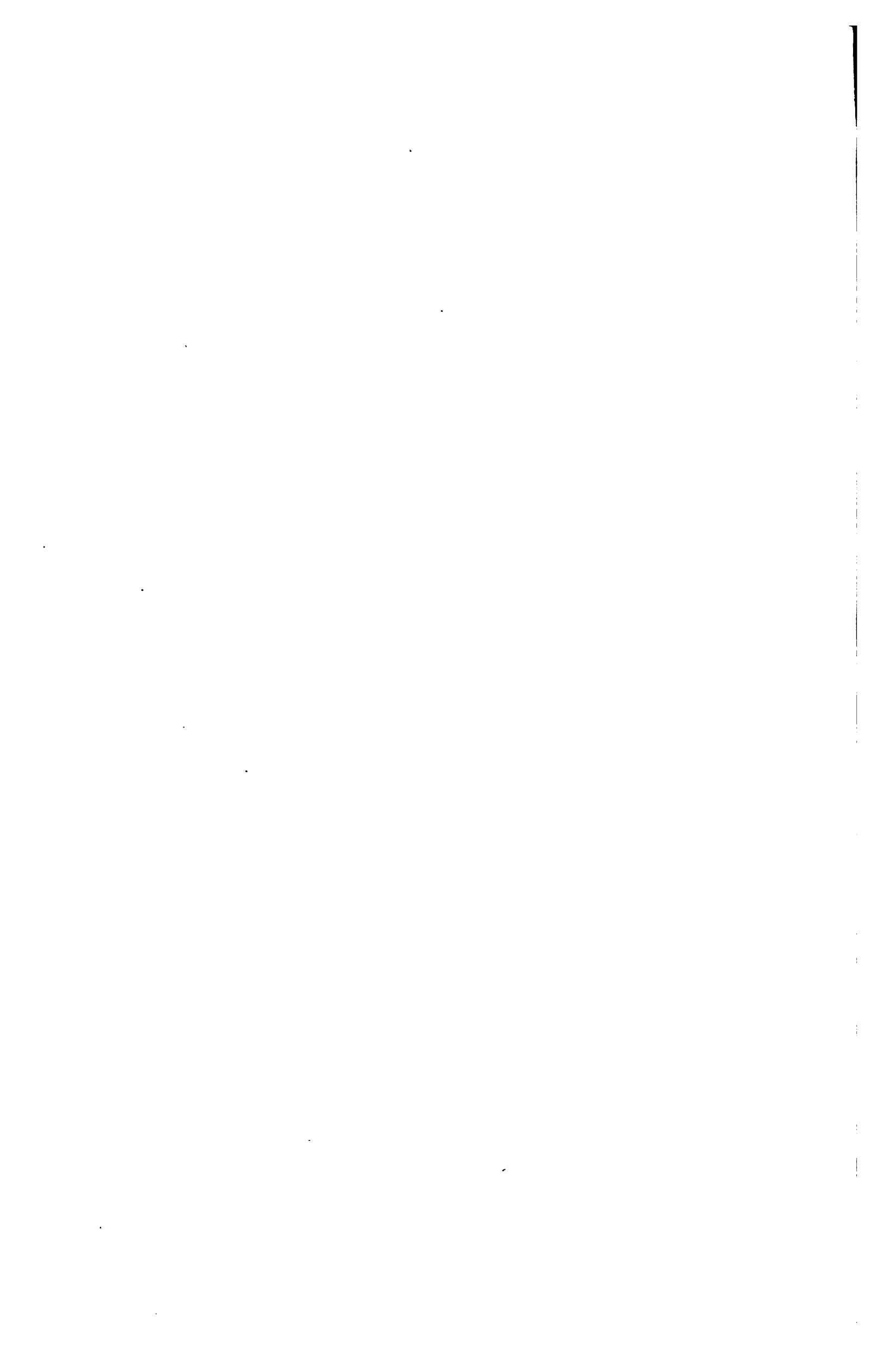
The panel is surrounded by a frame of renaissance style having an oblong panel at the top filled with the spear, the sponge, and the crown of thorns. Above this is a small cherub with extended wings.

The sides are formed of two female terminal or caryatid figures facing right and left and supporting two large volutes which ornament the corners of the frame. Below the panel is a dado, decorated with well-designed scroll foliage.

This pax has been richly gilded.

It measures nearly seven and a half by five inches.





201

24
SKM



TANKARD AND COVER. ORIENTAL ALABASTER MOUNTED IN SILVER GILT

GERMAN. ABOUT 1800. H 7 1/4 IN. DIA 4 1/2 BY 3 1/2 IN.

W. HARBUTT FECIT.

TANKARD.

ALABASTER: SILVER MOUNTED.

No. 4637—1858.

TANKARDS made of this material are rare: the fragile nature of alabaster is an obstacle against its preservation.

The metal has been richly gilded, and the design, which is elegant and of good style, is better than the execution. The cover as well as the drum of the tankard is of alabaster, and about a third of each piece is filled with a dark-brown coloured vein, which contrasts with the white of the remaining portions. A metal knob serves to lift the cover.

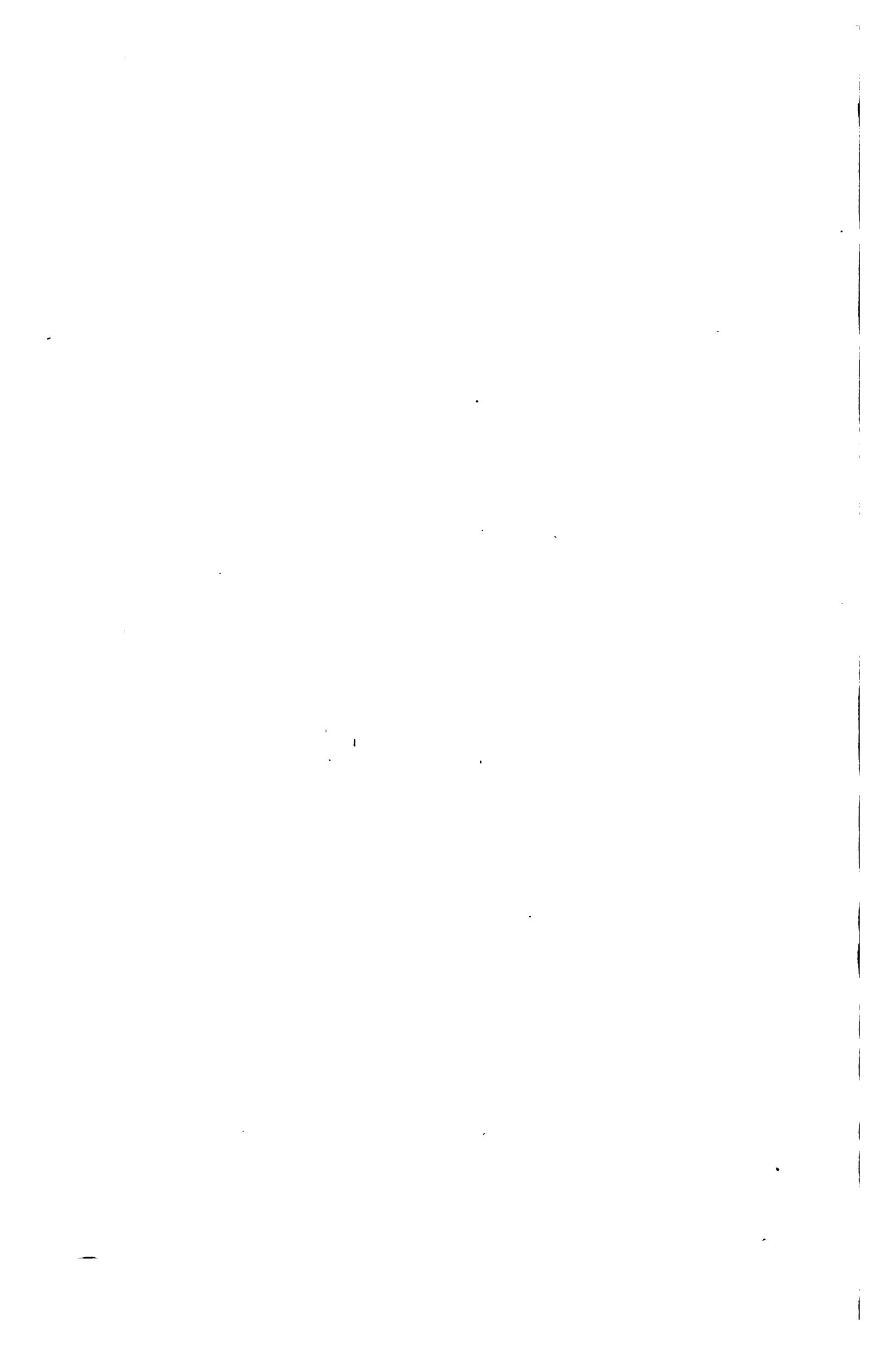
The handle is formed with a bold sweep, having at the top the bust of a woman, undraped to the waist and with extended wings; the lower part has an ornament of beads which gradually diminish in size. The base is decorated with a series of bands divided by small elongated bosses in relief.

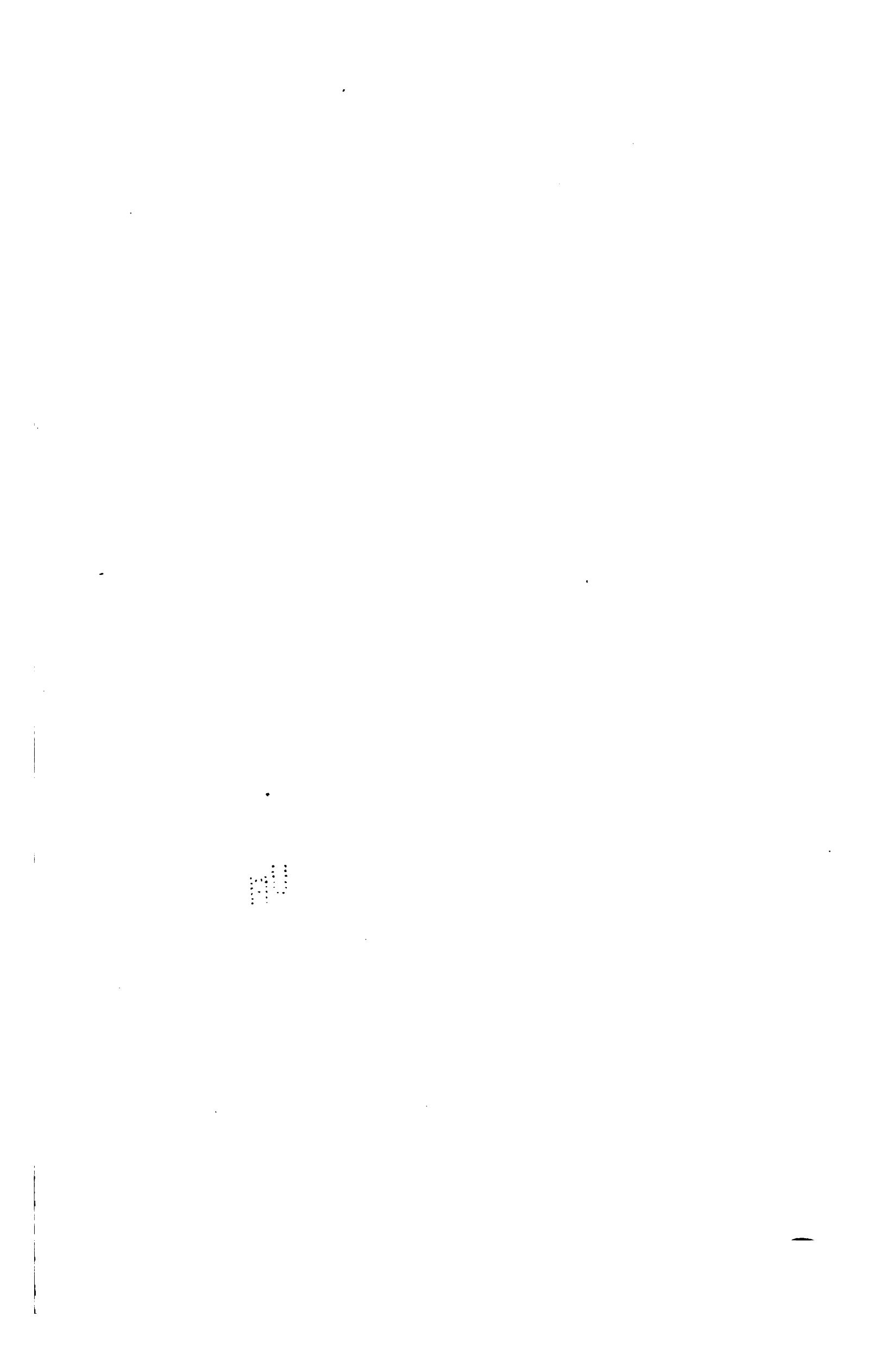
Round the top, immediately under the cover, is a band incised with roses, between each of which is a small panel.

There is a trace of a hall mark, half erased, on the base. The workmanship and design are German, of about the beginning of the seventeenth century.

The cup stands nearly seven inches and a half in height, with a diameter of three inches and a quarter.







SKM
(26)
VI



BOX. SILVER FILIGREE. ITALIAN? S. K. M. (No 4506-'58.)
A. A. BRADBURY. FECIT.

BOX.

SILVER.

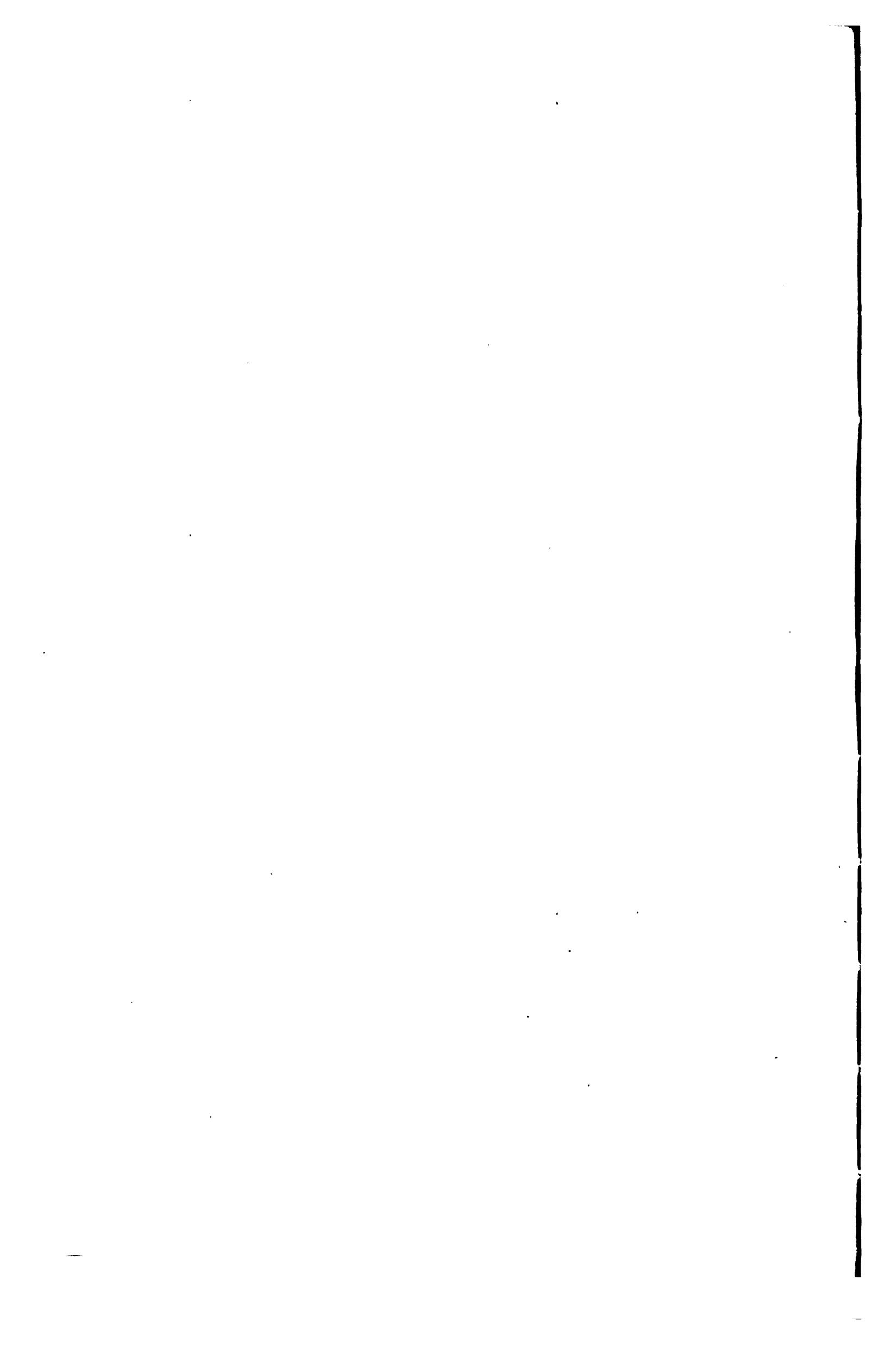
No. 4506—1858.

THIS is a pretty example of a class of things very commonly made for the toilet table about the middle and end of the seventeenth century. It is not easy to say to what country the workmanship is to be given; it may be French or Italian. Originally it was intended to hold patches or perfumes in separate smaller cases.

The work is pierced filigree; and the cover is ornamented with a very well-designed scroll of foliage and flowers, surrounding a crystal heart which occupies the centre. The sides have a similar scroll of somewhat bolder design, mixed with small heads of cherubs. The cover has also a small rim of chain-work.

The box measures an inch in height by about an inch and a half in width.







SKM
(41)
I"



PYX - OR. CIBORIUM; RHENISH BYZANTINE, 11th OR 12th CENTURY.
SKM (No 136'66)

M SULLIVAN FECIT.

PYX.

IVORY.

No. 136—1866.

THE original purpose for which this pyx or box was made is extremely doubtful; possibly, as the description says below the etching, it may have been intended to hold the consecrated hosts. But the probability rather is that it was made for secular and not ecclesiastical use. There is nothing in the carving which represents any religious symbol; although this alone would not be a sufficient argument either one way or the other.

The style and workmanship are Byzantine, and of the eleventh century or even earlier. The ornament consists of a double scroll richly carved in low relief, and with birds enclosed in three of the terminating scrolls. These scrolls spring from a small vase (not shown in the etching), carved above the border which surrounds the shallow foot or base.

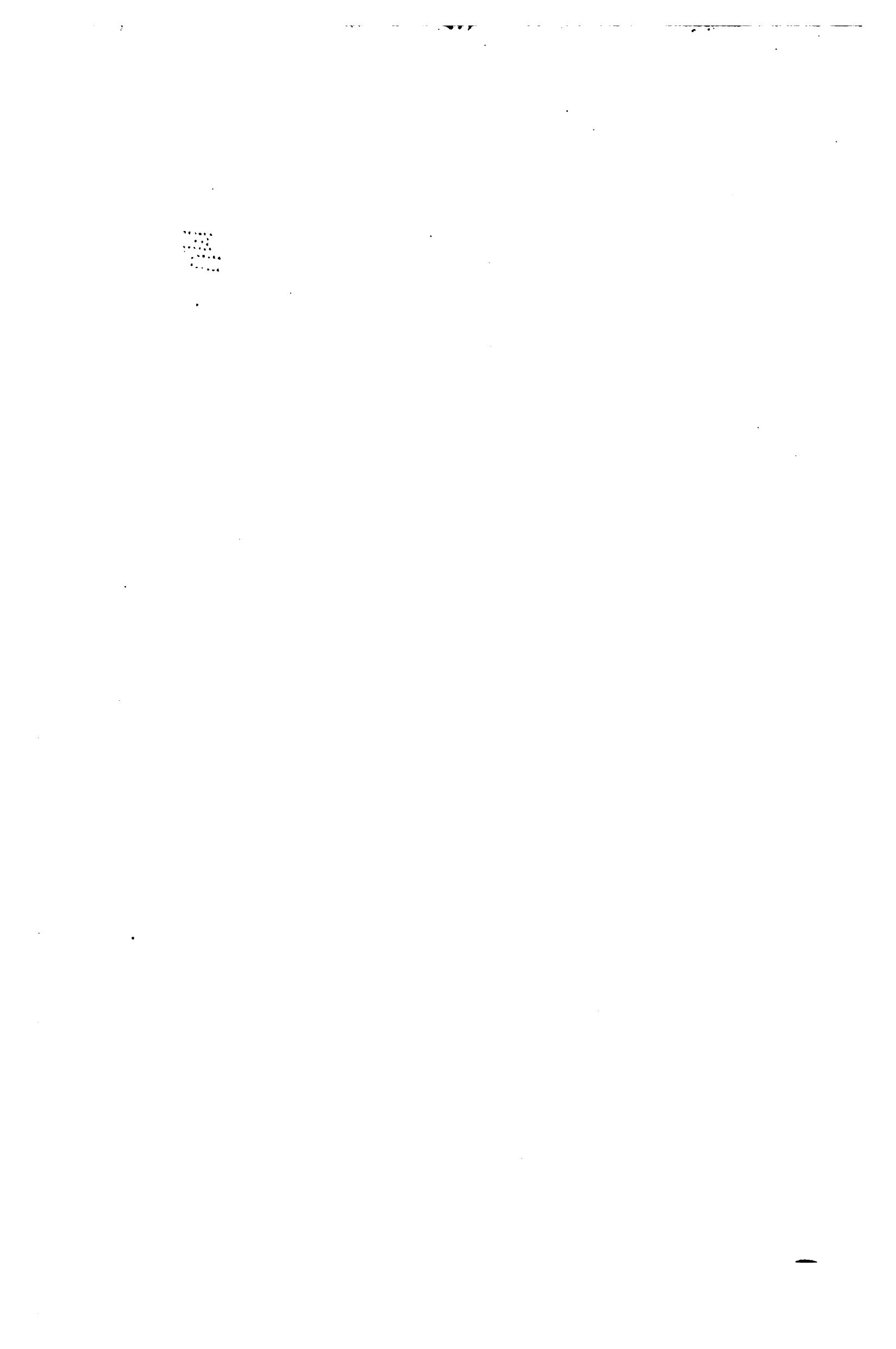
The original cover has been lost. The present cover is cleverly made of wood and painted with bold floriated ornaments, corresponding to some extent with the original designs upon the cup. This was probably supplied about the fourteenth century, and the hinge and clasp are of the same date.

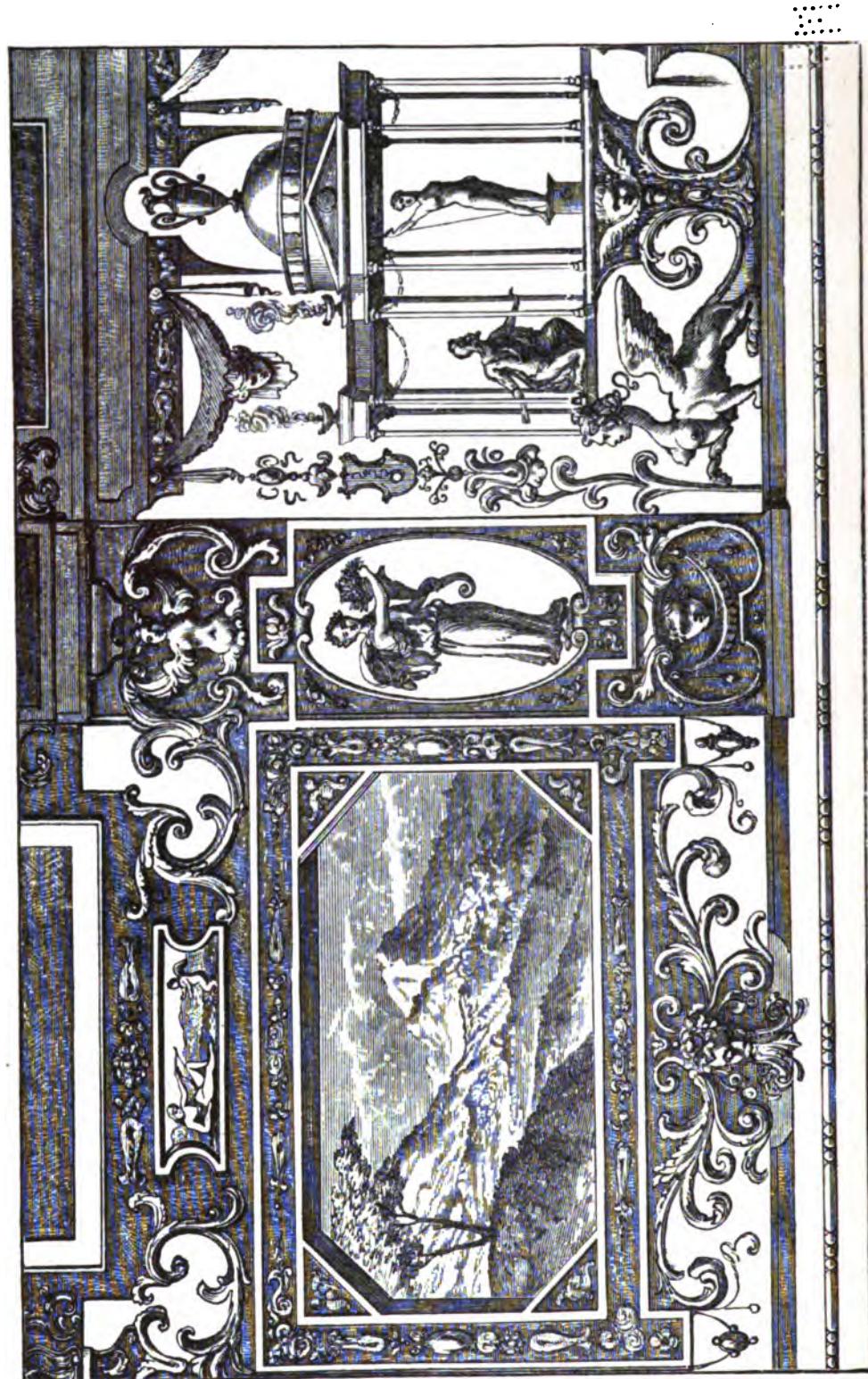
The small boss at the top is crystal.

The height is five and a half inches, and the diameter nearly three and a half.









ORIGINAL DESIGNS FOR WALL DECORATION, ART LIBRARY, NO 8074.

DESIGN:

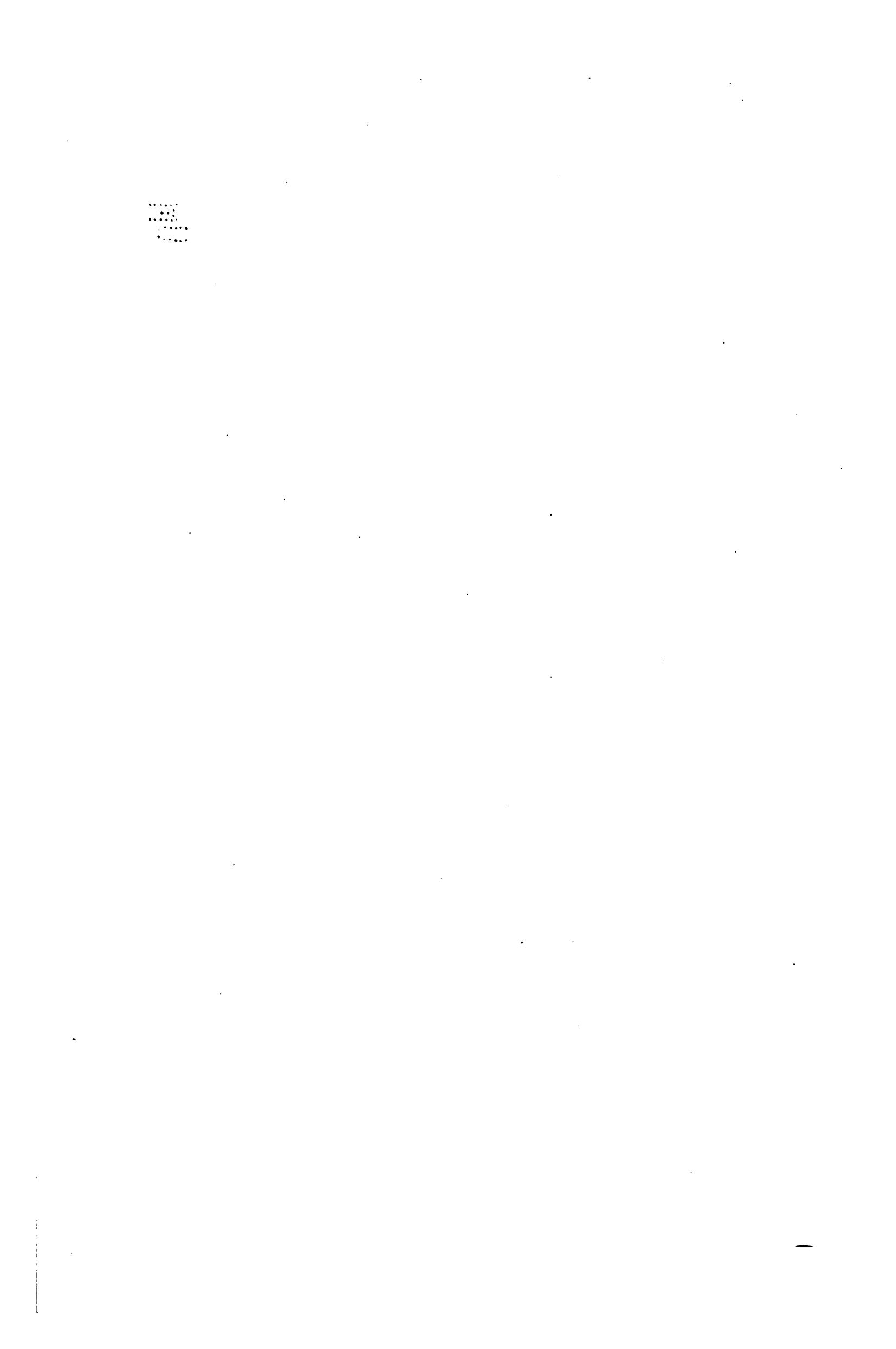
FOR DECORATION.

Art library. No. 8074.

AN original drawing, in bistre tint upon paper. The sketch gives three designs for wall decoration: the middle one either for a space between windows, or to be enlarged for a narrow end of a room. The style of the right and left varies extremely: on the left, French of the seventeenth century; on the right, an imitation of Pompeian decoration.

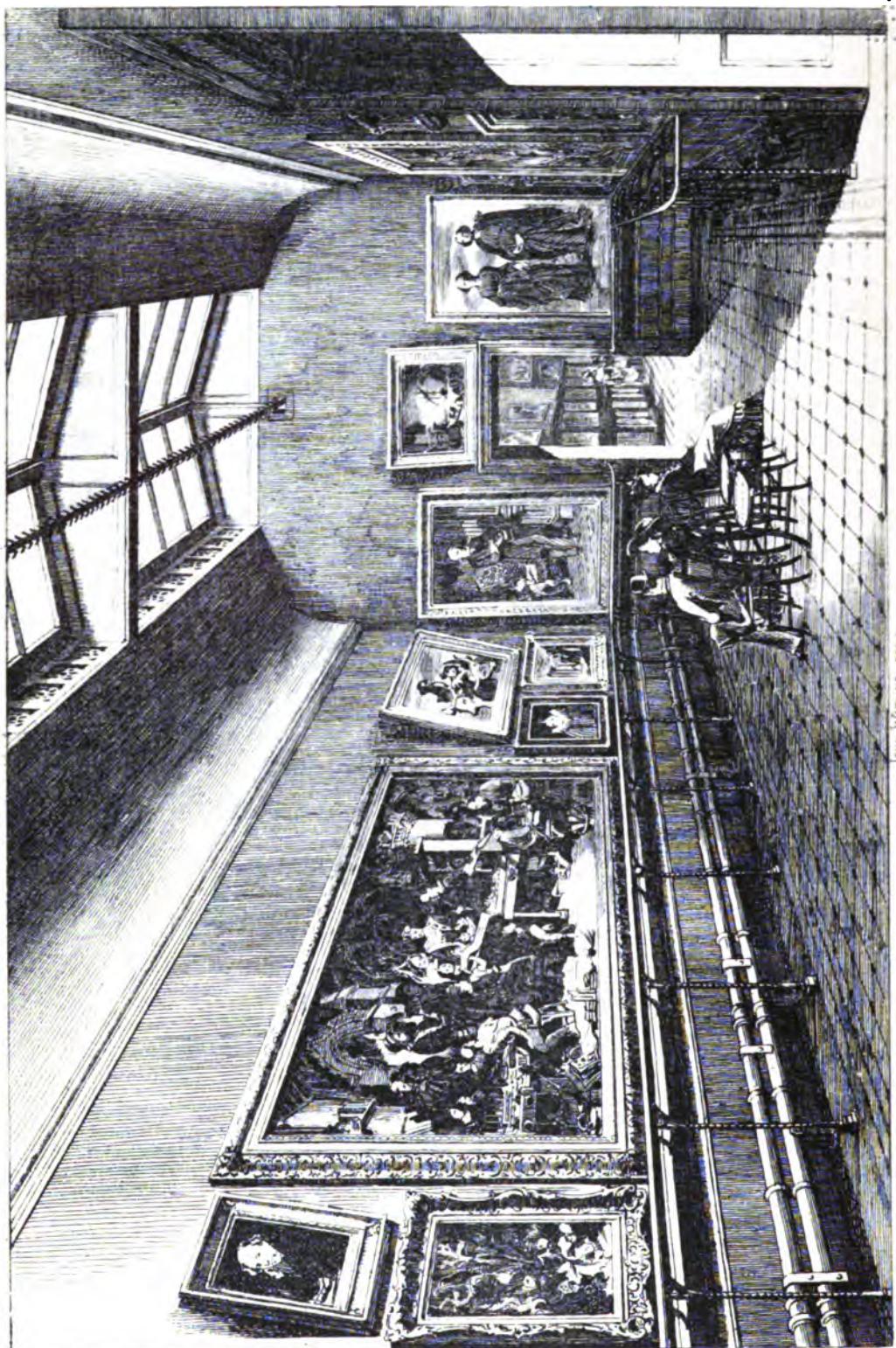






WESTERN PICTURE GALLERY:

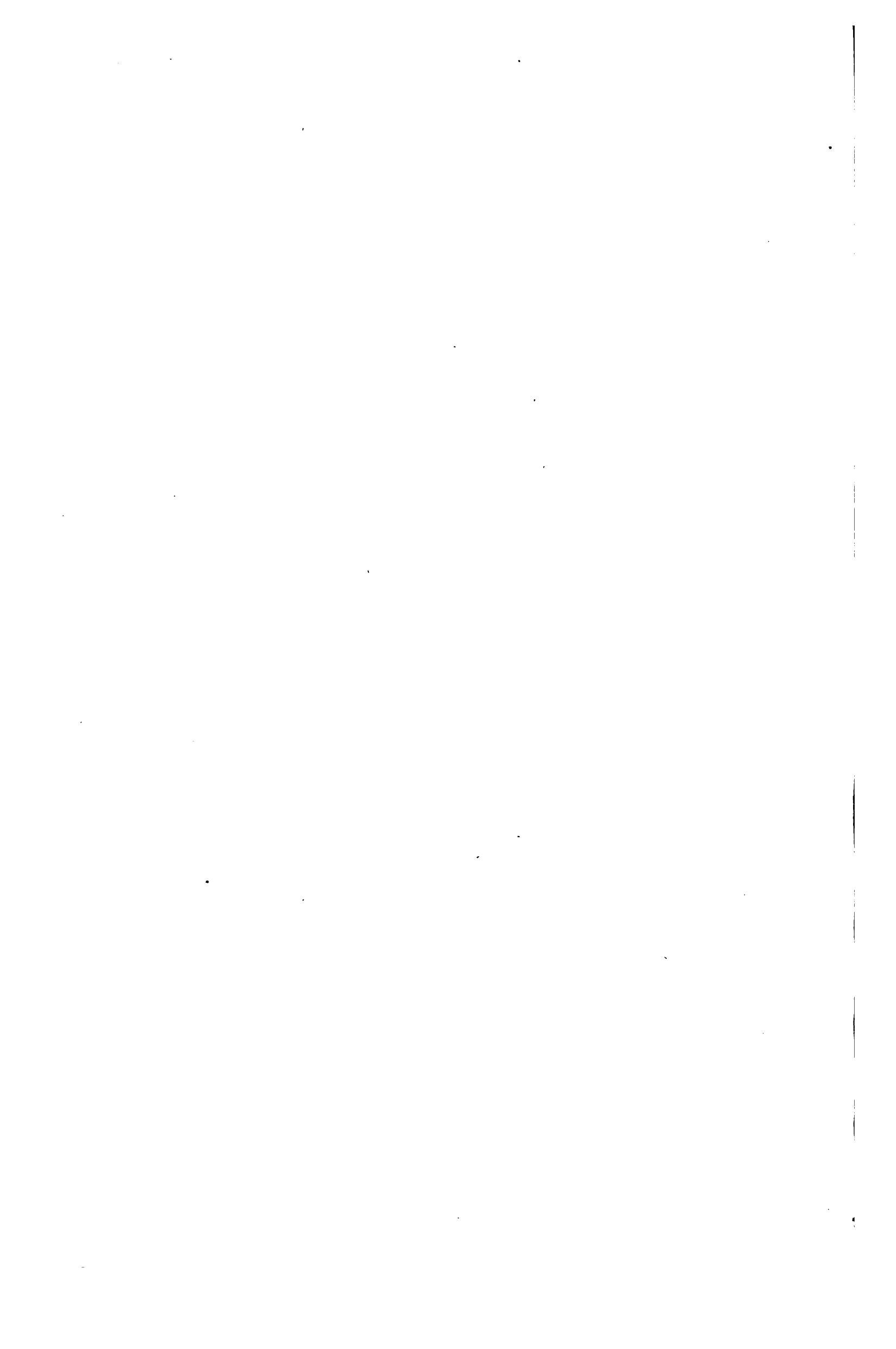
John Watkins, fecit



WESTERN PICTURE GALLERY.

THIS etching shows the interior of a portion of the earliest permanent buildings of the South Kensington Museum. When, in 1856, it became necessary to provide for the removal from Marlborough House of the art collections which had been by permission of her Majesty exhibited there since 1852, a temporary building, chiefly of iron, was erected on the estate then recently acquired at South Kensington, for the reception of these and of other collections. While this temporary building, popularly known as "The Brompton boilers," was in progress, Mr. John Sheepshanks offered to give to the nation his collection of 233 pictures and 103 drawings, by modern English masters, on certain conditions; one of which was that a well-lighted and suitable gallery should at once be erected for their reception on the South Kensington estate. The iron building was obviously unfitted for such a purpose, and it was therefore determined to erect a range of rooms in more solid and permanent materials, which should meet all the requirements of Mr. Sheepshanks, and in which might also be safely deposited the more precious examples of ornamental art to be transferred from Marlborough House. A gallery was accordingly commenced in November 1856, and on the 22nd June 1857 it was opened, complete, to the public with Mr. Sheepshanks' pictures on the walls. The conditions of a picture gallery having been laid down by Mr. Redgrave, R.A., the building was designed and carried out by Captain Fowke, R.E. Its general plan and proportions were governed by its connection with the other portions of the Museum; but special attention was paid to warming, ventilating, and lighting by day and night. The upper floor contained four separate rooms, two measuring 46 feet by 20 feet, the others 35 feet by 20 feet. More rooms have since been added.

In 1865, the Sheepshanks collection was removed to larger rooms, and these galleries were used for the exhibition of miscellaneous paintings on loan, as represented in the etching; the large picture on the left being Maclise's "Caxton" bequeathed to Lord Lytton by Mr. John Forster, and lent for exhibition by his lordship. The original rooms are now (1881) provisionally occupied by the Dyce and Forster libraries and collections.



2011



BUST. TERRA COTTA. GIACOMO DA VIGNOLA.
FLORENTINE. 16TH CENT. N° 120'60

BUST.

TERRA COTTA.

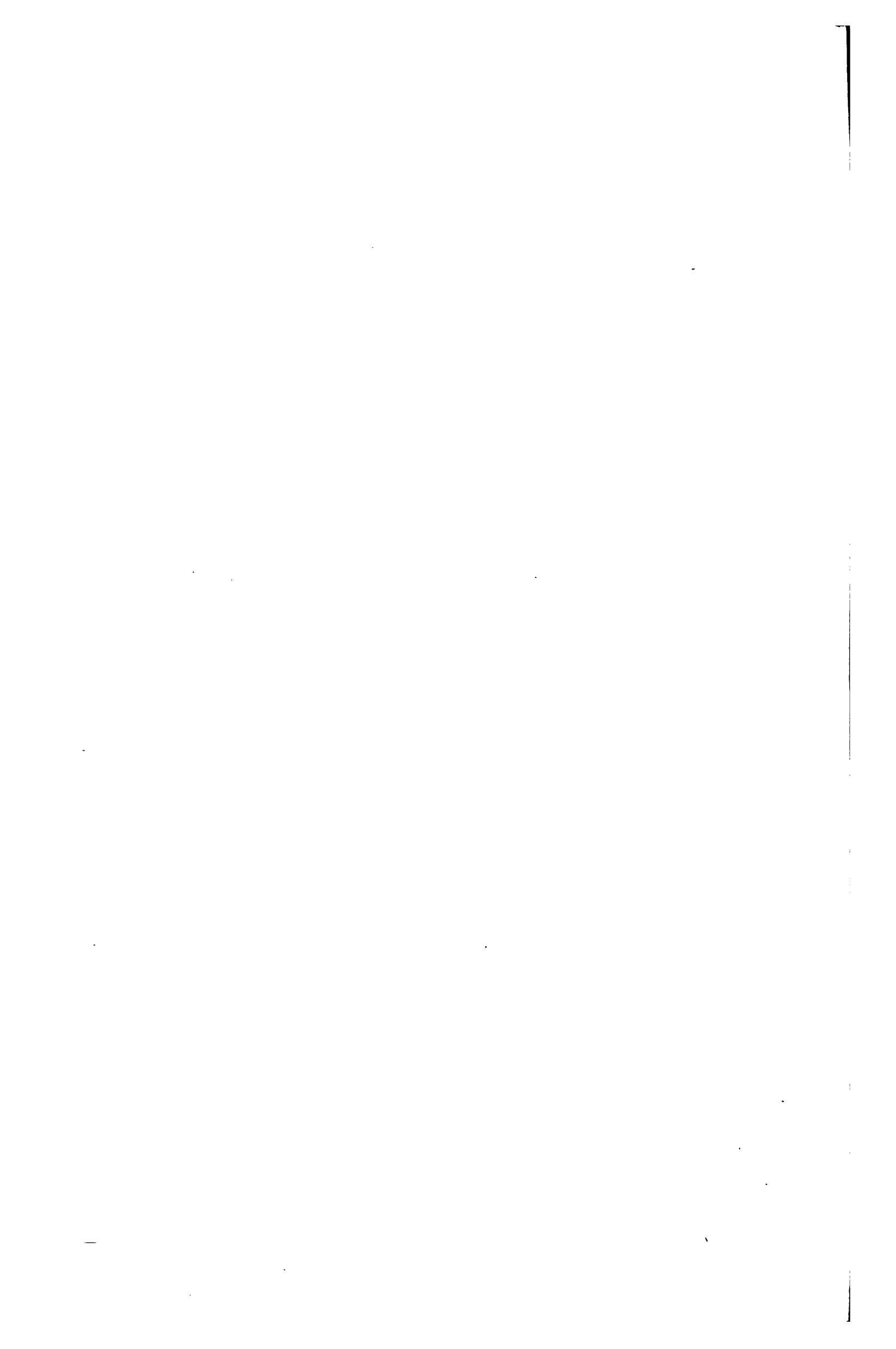
No. 120—1869.

A FINE and life-like portrait, rather more than twice the size of life. The person represented is Giacomo da Vignola, an Italian architect, who was born in 1507 and died in 1573. The work is Florentine and contemporary: about the middle of the sixteenth century. The artist is unknown.

The architect holds a roll, probably of some plans, in his left hand, and the right hand is crossed in a very natural and thoughtful manner over his breast. His dress is plain, with a slight ornamental band on each shoulder, where the sleeves are joined to the doublet.

The height, including the tablet or pedestal on which the bust rests, is about two feet eleven inches.





200

SKM
(37)
III



COW'S HORN MOUNTED AS DRINKING HORN WITH GERMAN INSCRIPTIONS 15TH CENT.
H. 7 1/2 IN. BERNAL COLE SKM (MUSEUM) D. JONES FECIT

CUP, WITH METAL MOUNTS.

HORN.

No. 2162—1855.

IT is difficult to decide upon the country in which this cup was made—it is probably German, of about the year 1400. The cup itself is a cow's horn, and the mounts are metal gilt.

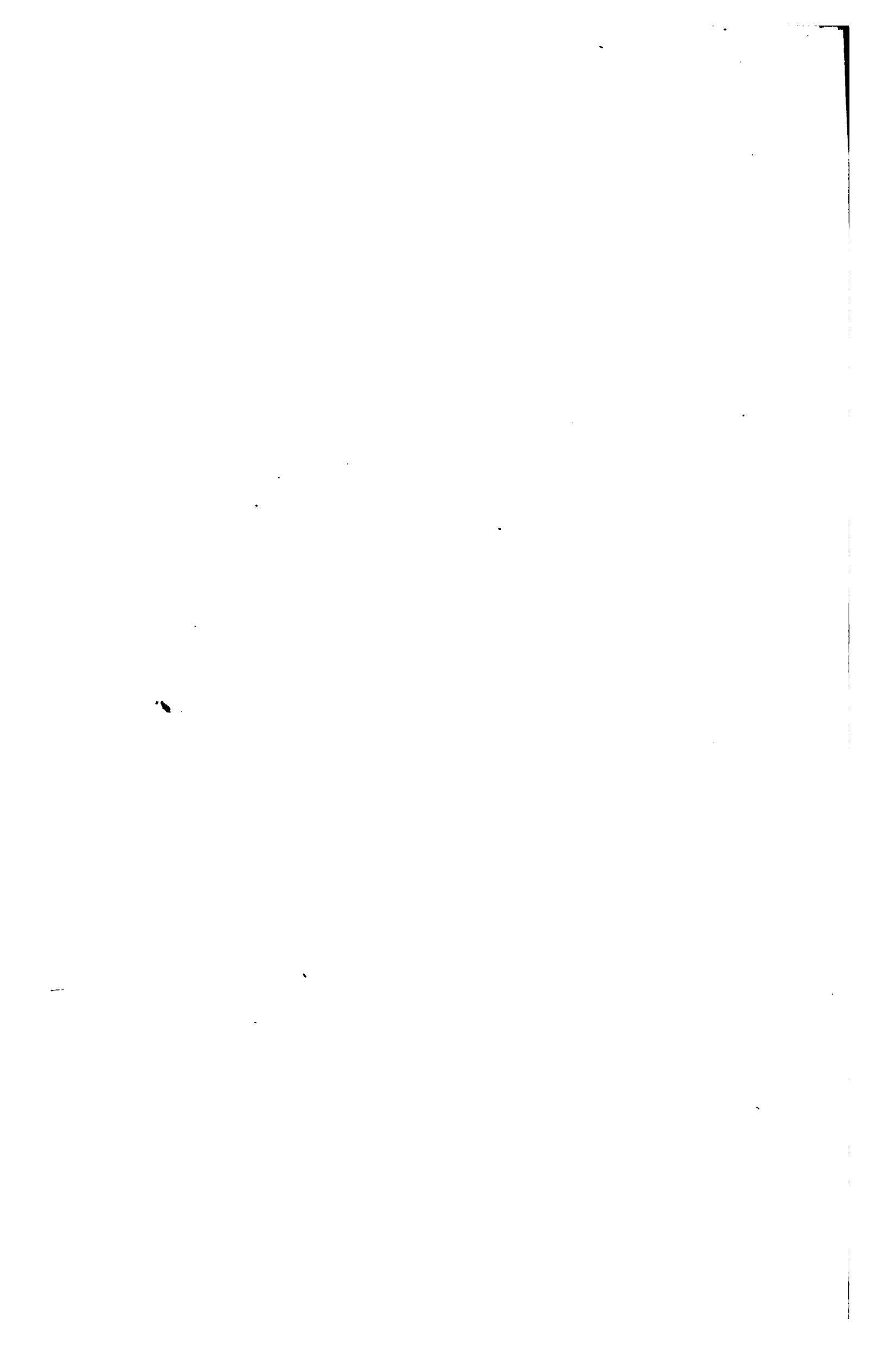
The lip or mouth of the cup is formed of a deep and wide-spreading band of metal on which an inscription is engraved in Gothic letters in low relief, the spaces between each letter filled with an ornament of little dots. At the small end of the horn is a perforated boss, beyond which again is fixed an open flower.

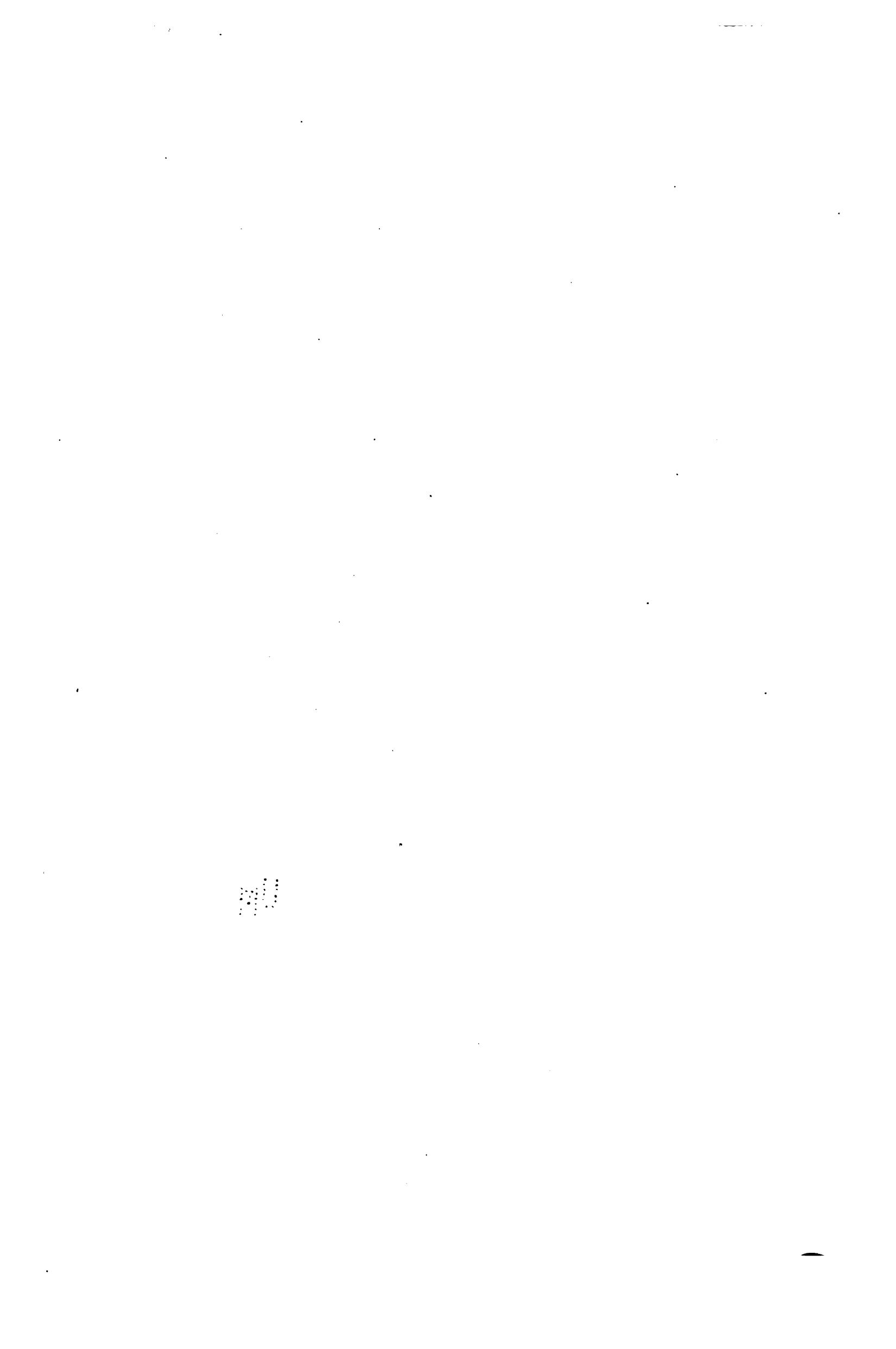
Three bands hold the horn, and these are connected with each other by other bands hinged to them, and all are ornamented with decorated borders.

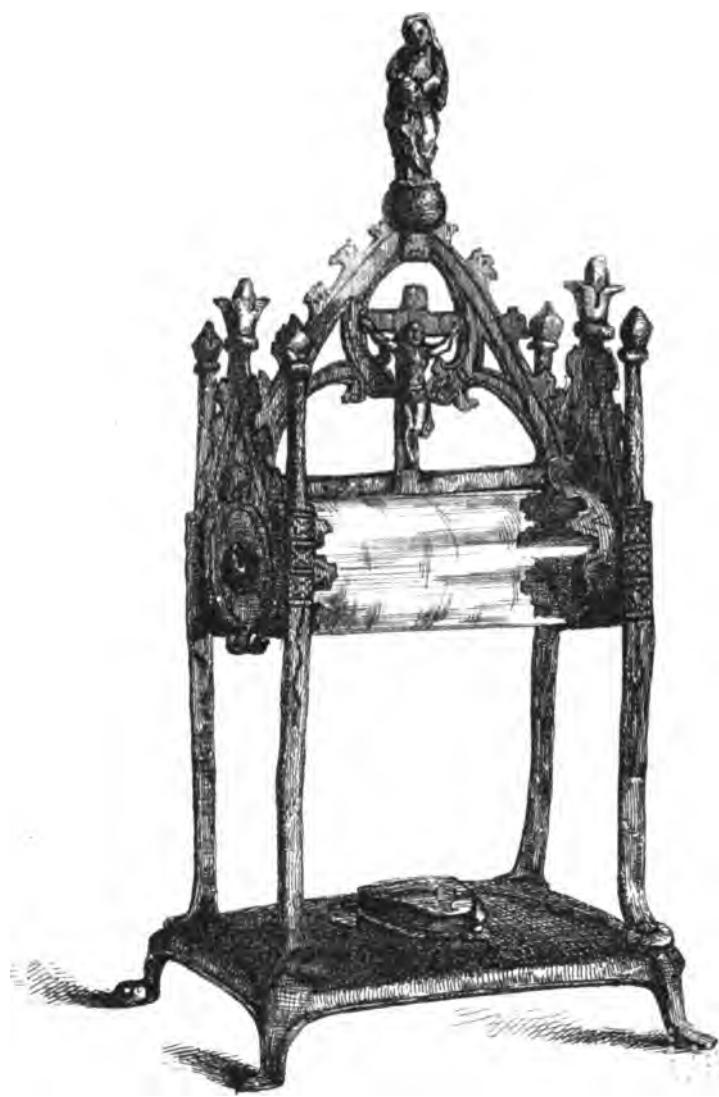
The horn stands upon three legs, two of which spread widely from the centre band.

The height is about seven and a half inches, and the length eight and a half.









RELIQUARY OR MONSTRANCE GILT-BRONZE H 11ⁱⁿ

ELIZABETH COLLE

S.K.M. (N^o 2018)

W.F. KENNEDY Esq.

RELIQUARY.

BRONZE GILT.

No. 2078—1855.

RELIQUARIES of this style and date are rare: the present example, although slight, is very characteristic of the period when it was made and is richly decorated.

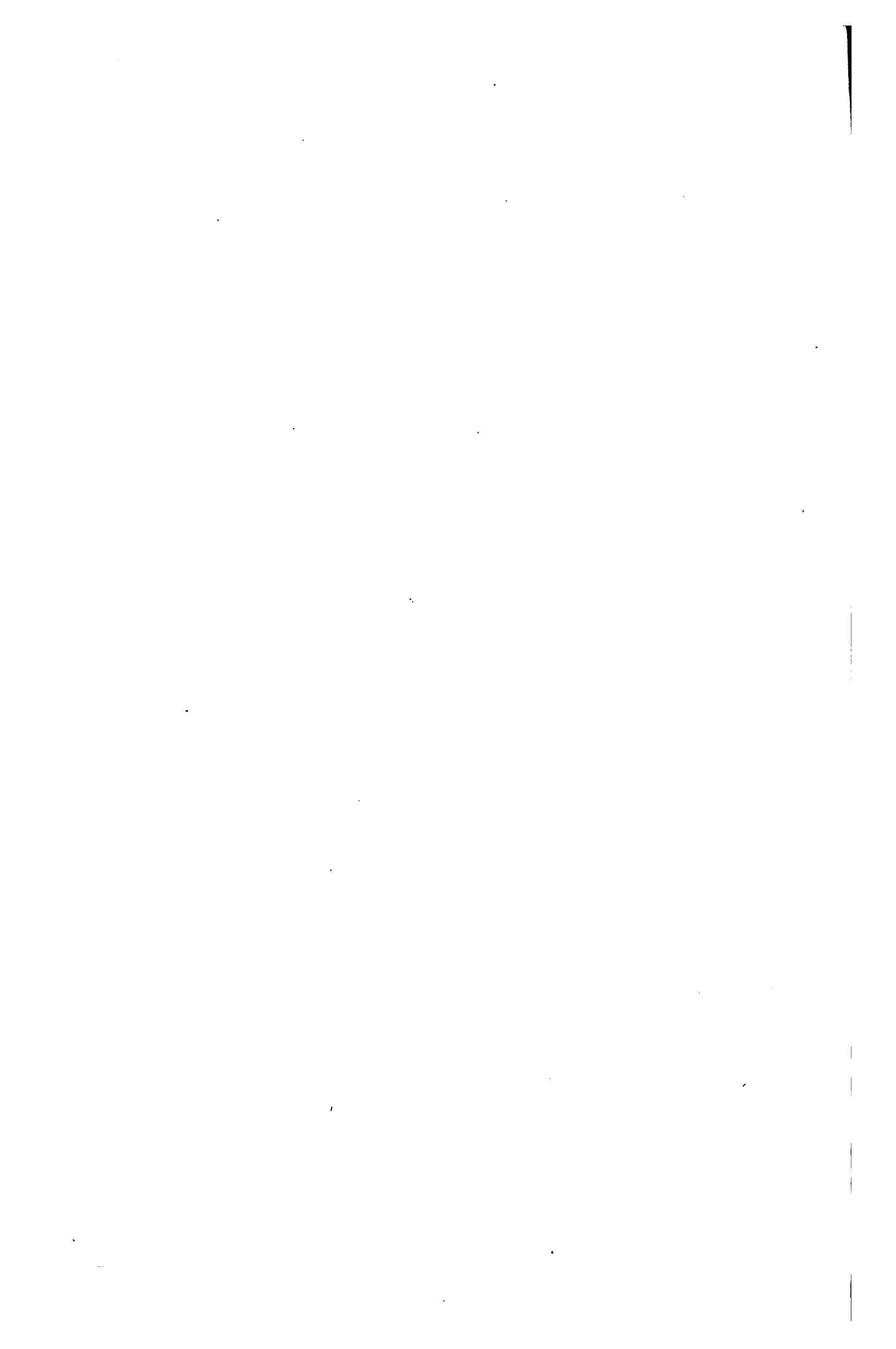
Somewhat slender buttresses with pinnacles form the sides, supporting a pediment with a floriated pinnacle on the top. The face of each pediment is engraved with incised lines. In the centre is a circular plate, hanging from a hinge through which the relic, enclosed in a circular glass or crystal, could be removed. The glass itself is fixed between two bands joined to the back of each pediment, and having bold decorated edges.

Above the glass cylinder a third gable rises and connects the two sides. This has a trefoil cusping and is also crocketed. A crucifix, which has been added at a later time, is now placed under the centre of the trefoil. At the point of this gable a small figure of some female saint, probably St. Mary Magdalen, stands holding what seems to be a vase between her hands. The crucifix may possibly have replaced an earlier one, which has been lost: but, more probably, is no part of the original reliquary, as it is not altogether suitable and interferes with the simplicity of the design.

The four buttresses or pillars rest upon a flat base, supported by four short feet curving outwards. An incised border of scroll work runs round the plate, and in the middle of it is a triangular shield with fleurs-de-lys at the three points. This shield is enamelled, bearing bendy of six, or and gules; over all a fish in bend, or.

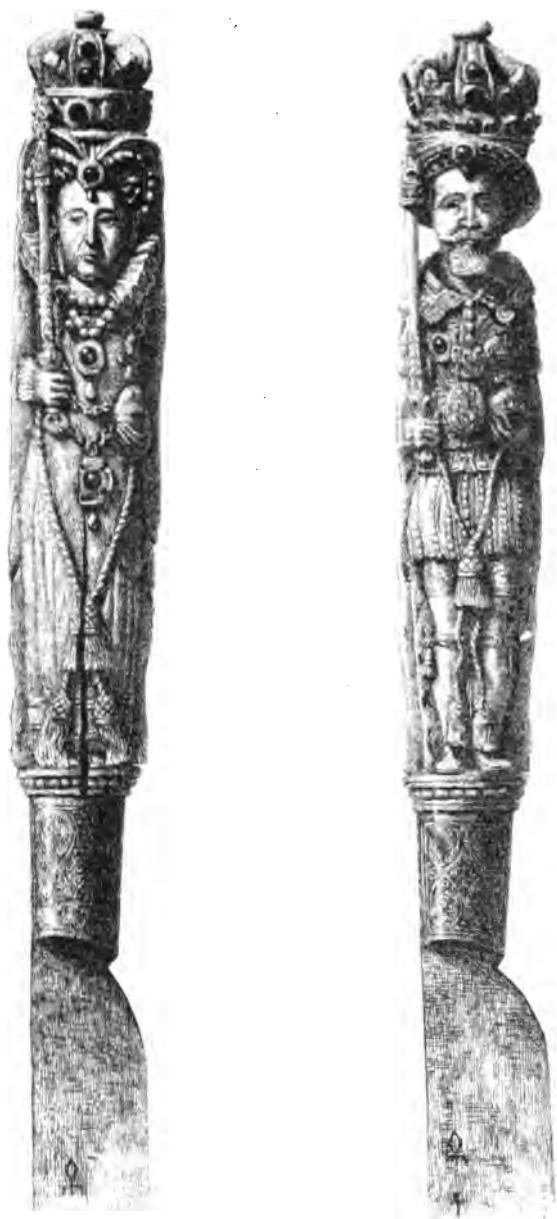
The workmanship and design are thoroughly English in character, and of the end of the thirteenth century. The reliquary was formerly in the Bernal collection.

The height is eleven inches; the length five; and the width four inches.



100

SKM
(7)
W



ELIZABETH JAMES VI
KNIVES. STEEL IVORY HANDLES. ENGLISH. DATED 1607
S. K. M. (N^o 465 & 466-7.) A. B. SHADBURY FECIT

KNIFE-HANDLES, IVORY.

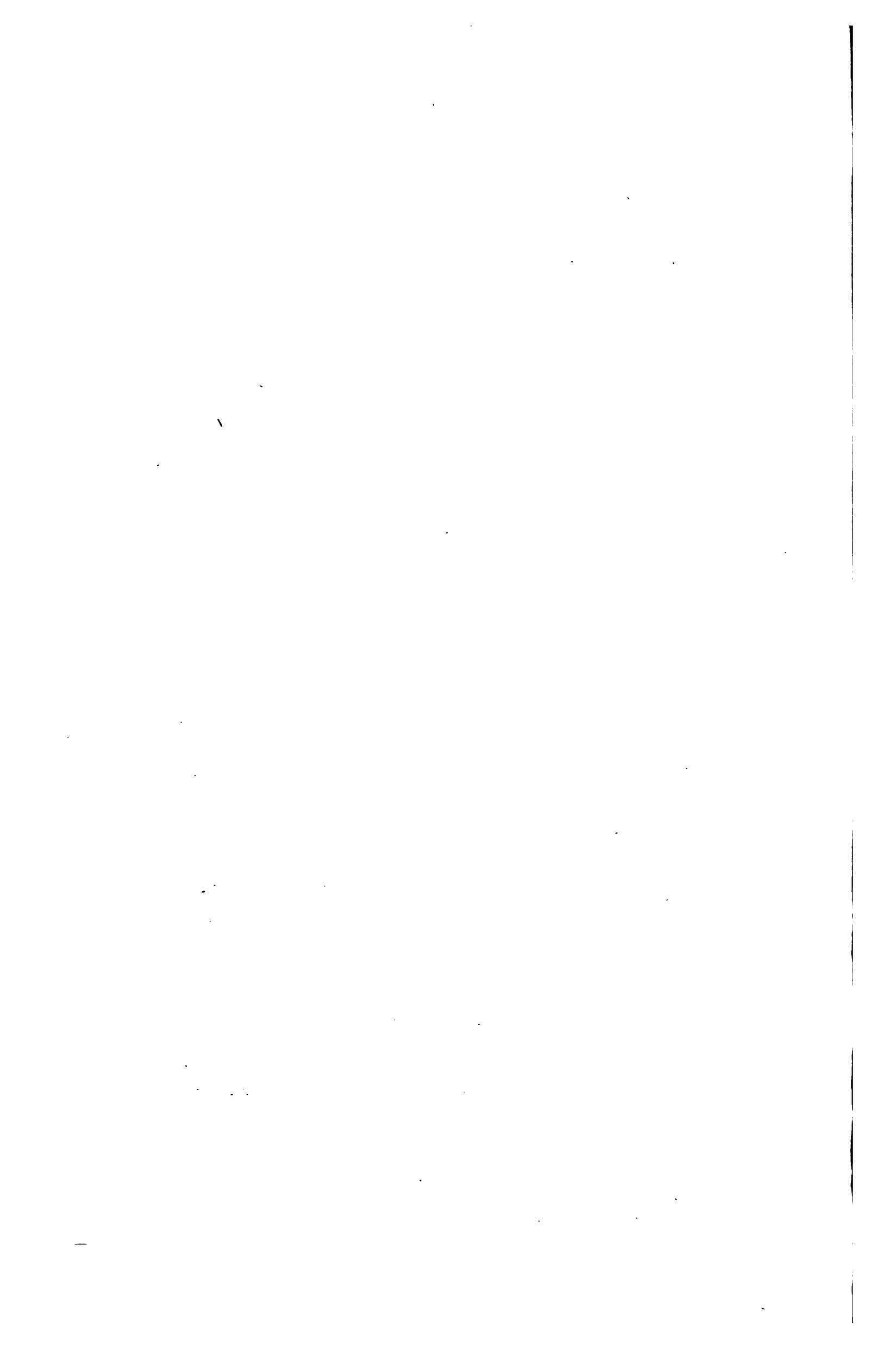
Nos. 465 and 466—1869.

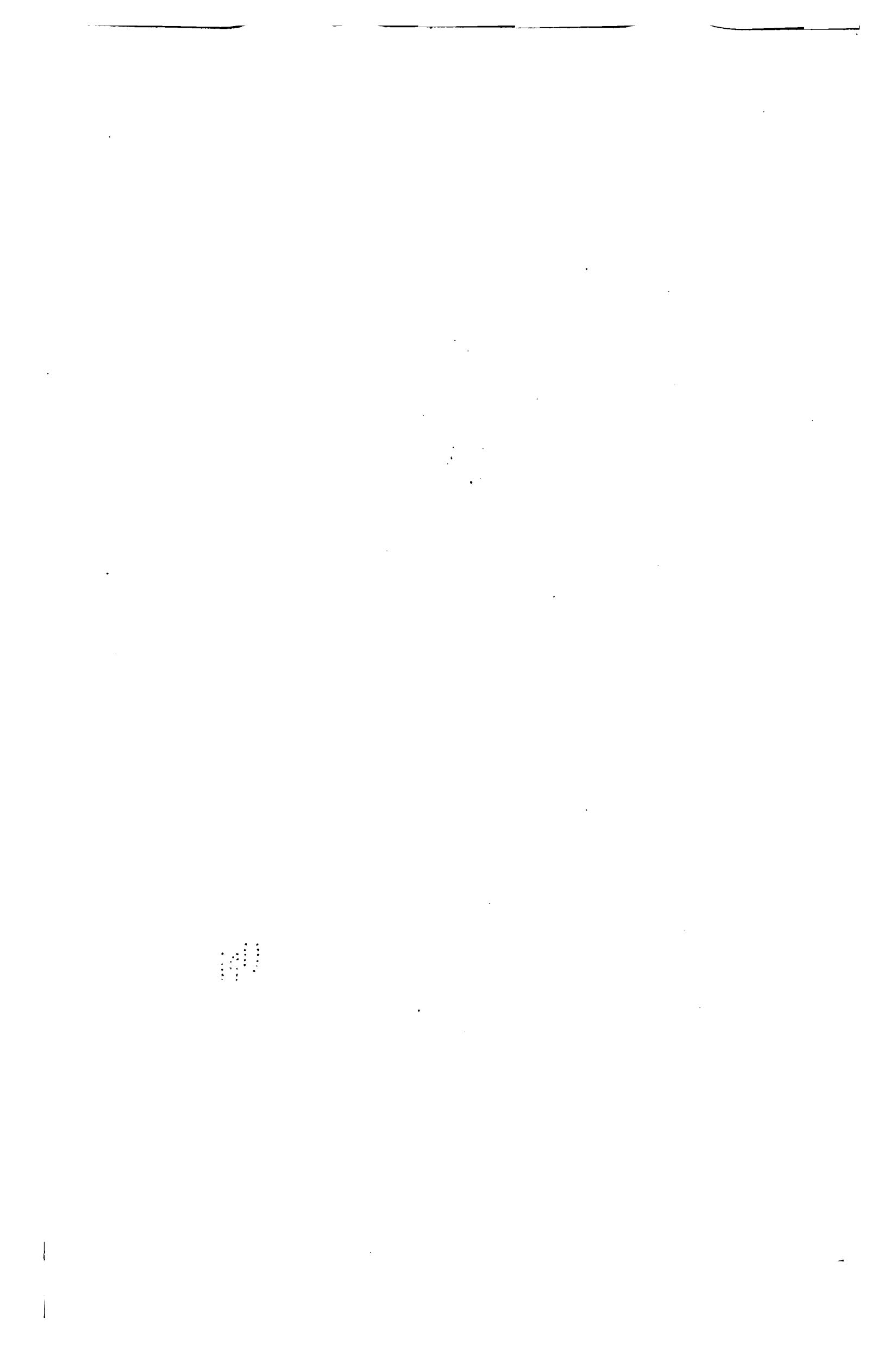
HOW many in number the original set may have been of these curious knives is uncertain: fourteen are in the museum. This number does not include all the sovereigns of England from the conquest to the reign of king James the first, when the handles were carved. Names have been given to all the handles; but with regard to several, especially of the earlier, this has been arrived at merely by conjecture. On the other hand some of the later can be easily identified: and one or two also before the time of Henry the seventh. For example, Edward the third who carries two crowns upon the blade of his sword, and Edward the fifth by the youthfulness of his appearance.

There is a good deal of character shown in the faces of several of the figures; but the costume is entirely conventional and, with slight variations, repeated from Henry the first, who is the first king guessed at, down to Edward the sixth. The illustration shows queen Elizabeth and king James the first: and it will be seen at a glance that their dresses not inaccurately represent the known state costume of their time. All the little figures are decorated with jewels; small rubies or garnets and turquoise. Queen Elizabeth has jewels round the circle and cross bands of her crown, and on the two orders which are suspended from her throat. She wears a ruff, a long robe, and a girdle round her hips; and carries the sceptre in her right hand, the globe in her left. The crown of king James is also jewelled; so is the collar of the order of the garter which he wears. Minute almost as are the details of much of the dress, the figure of St. George on horseback can be distinguished upon "the George" which hangs from the collar. He also carries the sceptre and the orb. Several of the earlier kings carry a sword in the right hand, and others have sceptres. Richard the third has a curiously decorated staff; Edward the fifth has the right hand hanging down empty, whilst his left plays with the jewel of the garter.

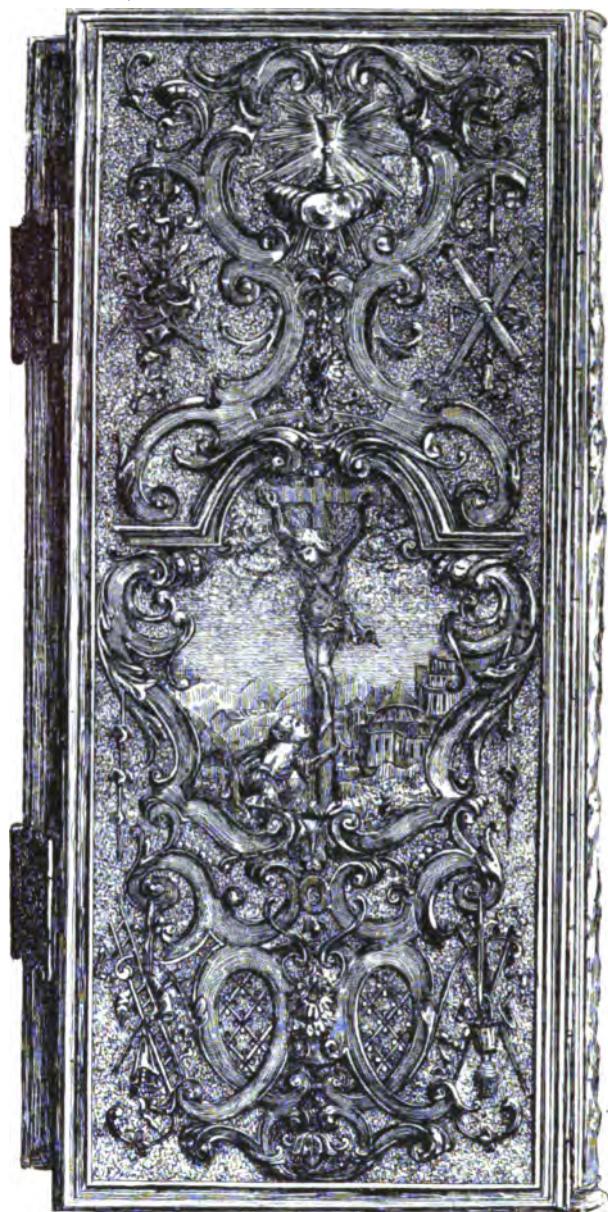
These handles have the corresponding blades—steel, and each about six inches and a half long, with pointed ends. The figures are all about four inches long, except Edward the fifth and Edward the sixth who are both rather smaller. The top of every blade where the ivory is inserted is damascened with gold, in an arabesque pattern, very delicately executed.

The workmanship is English, of the year 1607. This date is damascened upon the back of each blade where the steel and ivory join.





SKM



GERMAN SERVICE BOOK, PRINTED AT NUREMBERG IN 1731
(ERNST BLUMING; SILVER SIDES (E.K.M.) N° 1056-56)
W. W. McCARTY, FECIT.

BOOK-COVER.

SILVER.

No. 4056—1856.

ONE of the sides of a book of prayers, printed at Nuremberg in 1731. The design of the decorations which surround the centre panels on each side is good and well suited to the size and shape required. The whole is chased with great care and delicacy in low relief.

In the centre is the Crucifixion, with St. Mary Magdalene embracing the foot of the cross. In the distance are some buildings. At the four corners are the emblems of the Passion, represented after a rather unusual manner: tied together in groups. In one, besides other emblems, are the dish and cup for washing Pilate's hands and St. Peter's sword; in another, the pillar, the scourge, and the cross itself; in another, the ladder and the seamless vestment; in the fourth, the hand which smote our Lord, the hammer, the spear, and the nails. At the top, in a smaller medallion, are the host and chalice resting on a cloud and surrounded by rays.

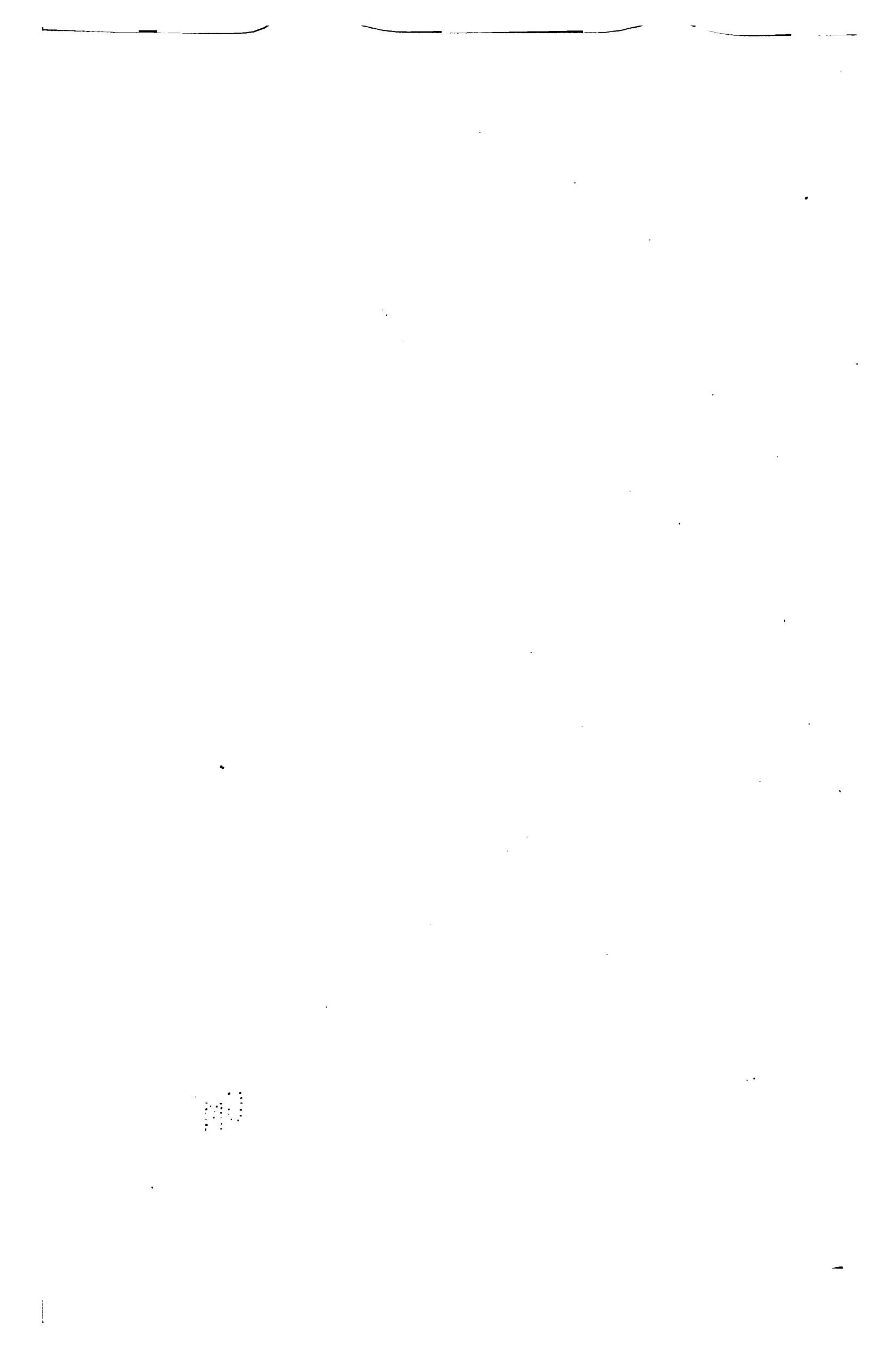
Upon the other side the sacrifice of Isaac is represented. The lad is kneeling with face downwards on the altar, by which Abraham stands with his right hand raised. Above is the angel descending from a cloud. In the medallion at the top is the paschal lamb in a shallow dish, surrounded by rays.

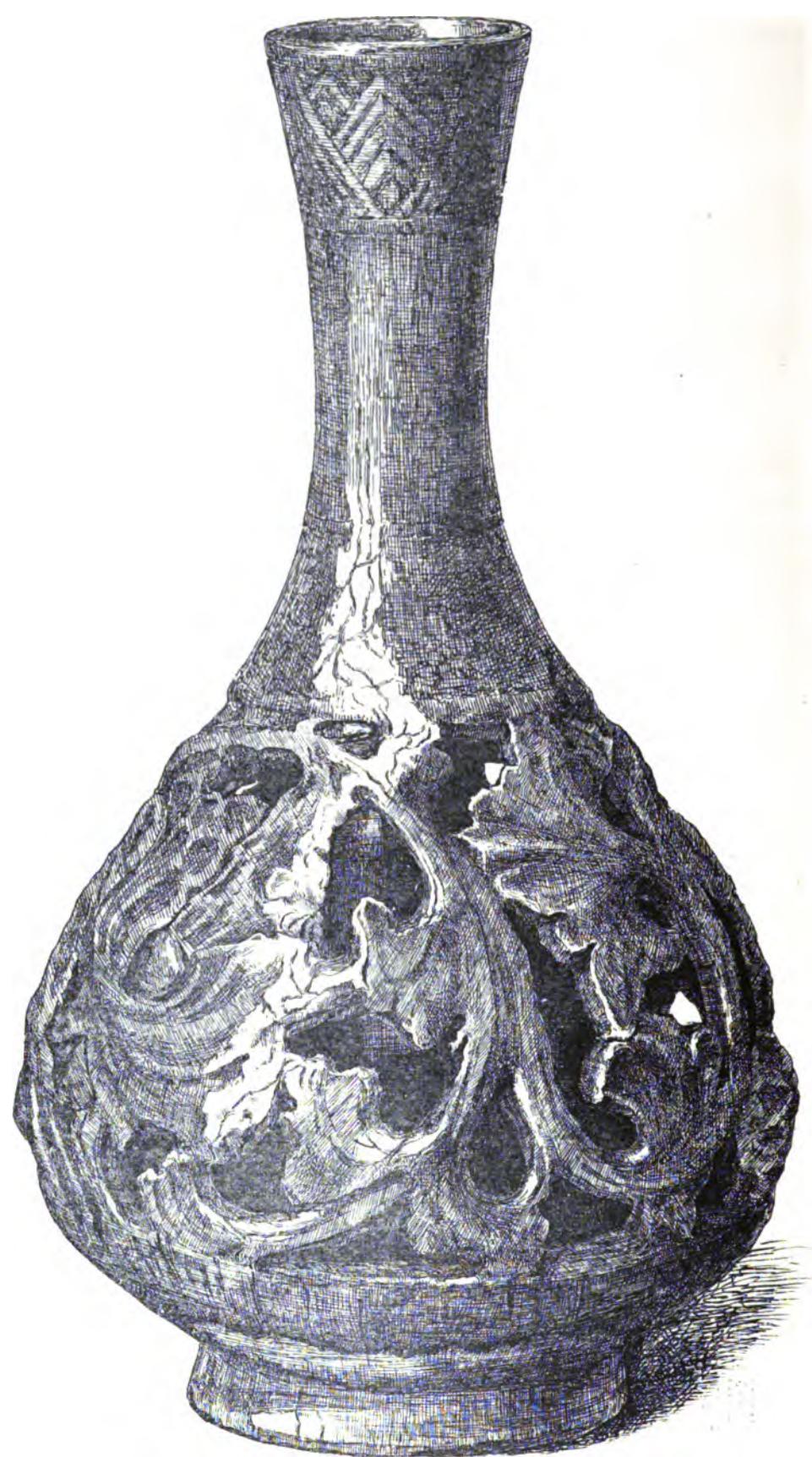
The back is also silver, with decorations chased in a similar style. There are two silver clasps.

The work is German, of the early part of the last century. The cover measures six inches in length by three in width.









II.47

CHINESE VASE—GLAZED PORCELAIN :
1 m /75

VASE.

GLAZED PORCELAIN.

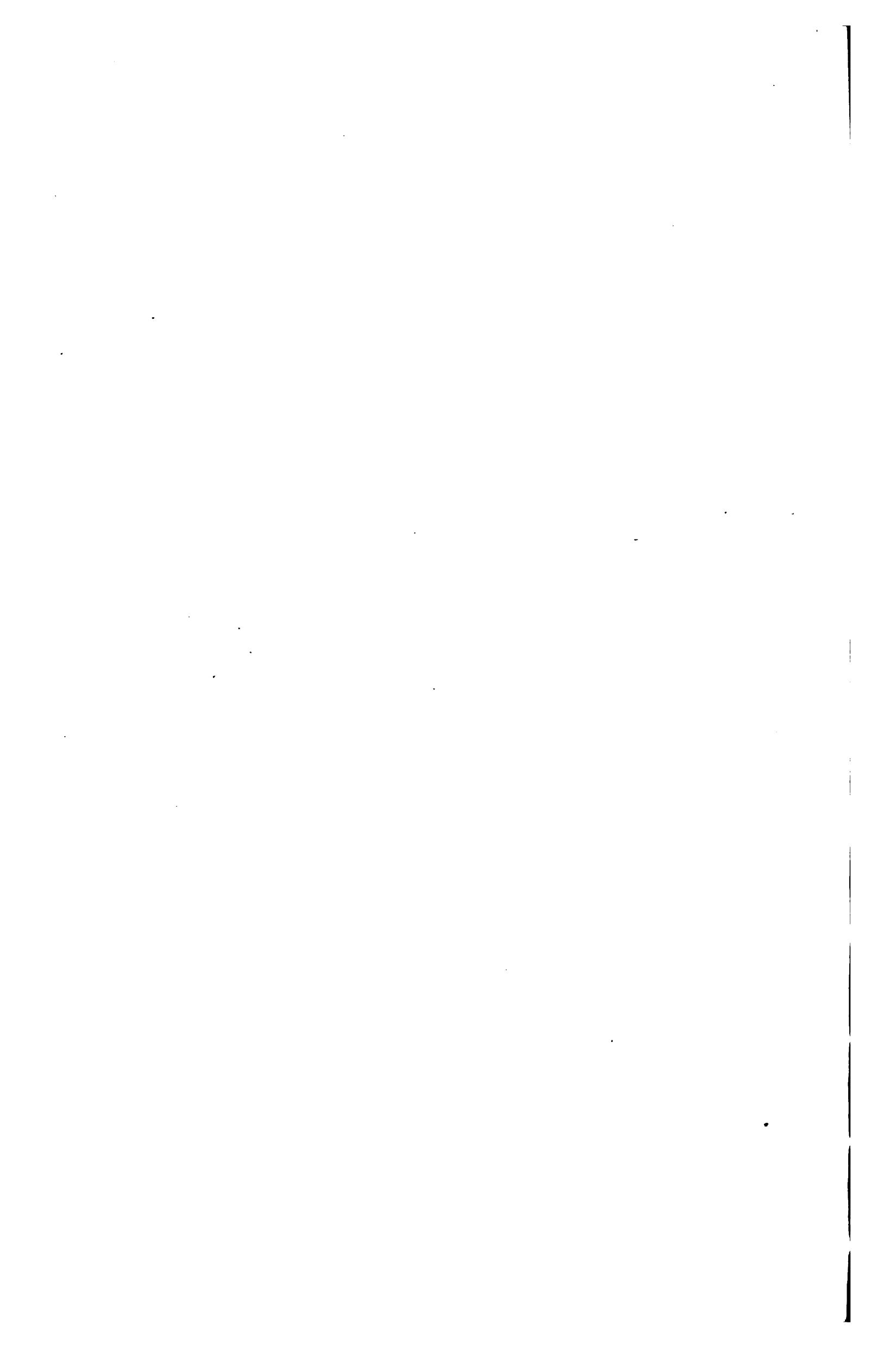
No. 1111—1875.

MORE properly of earthenware than porcelain this vase is a curious and excellent example of Chinese art in that material. The glaze upon the body of the ware is thick, but nevertheless sufficiently transparent to show the decorations underneath. In colour what is usually styled celadon.

A small vase, of the same shape as the outside, fills the interior; quite plain. This is scarcely to be distinguished in the illustration. A clear space of nearly two inches is left between it and the outside open-work. This last consists of a boldly-designed scroll of leaves and flowers, joined at the top to the neck of the vase and below to the base on which it stands. A zigzag interlacing ornament is incised below the mouth of the vase. The date of the work is probably about the middle of the last century.

The height is eleven inches and a quarter, with a diameter of six inches.









DESIGN FOR CUP AND COVER.

DESIGN:

FOR CUP AND COVER.

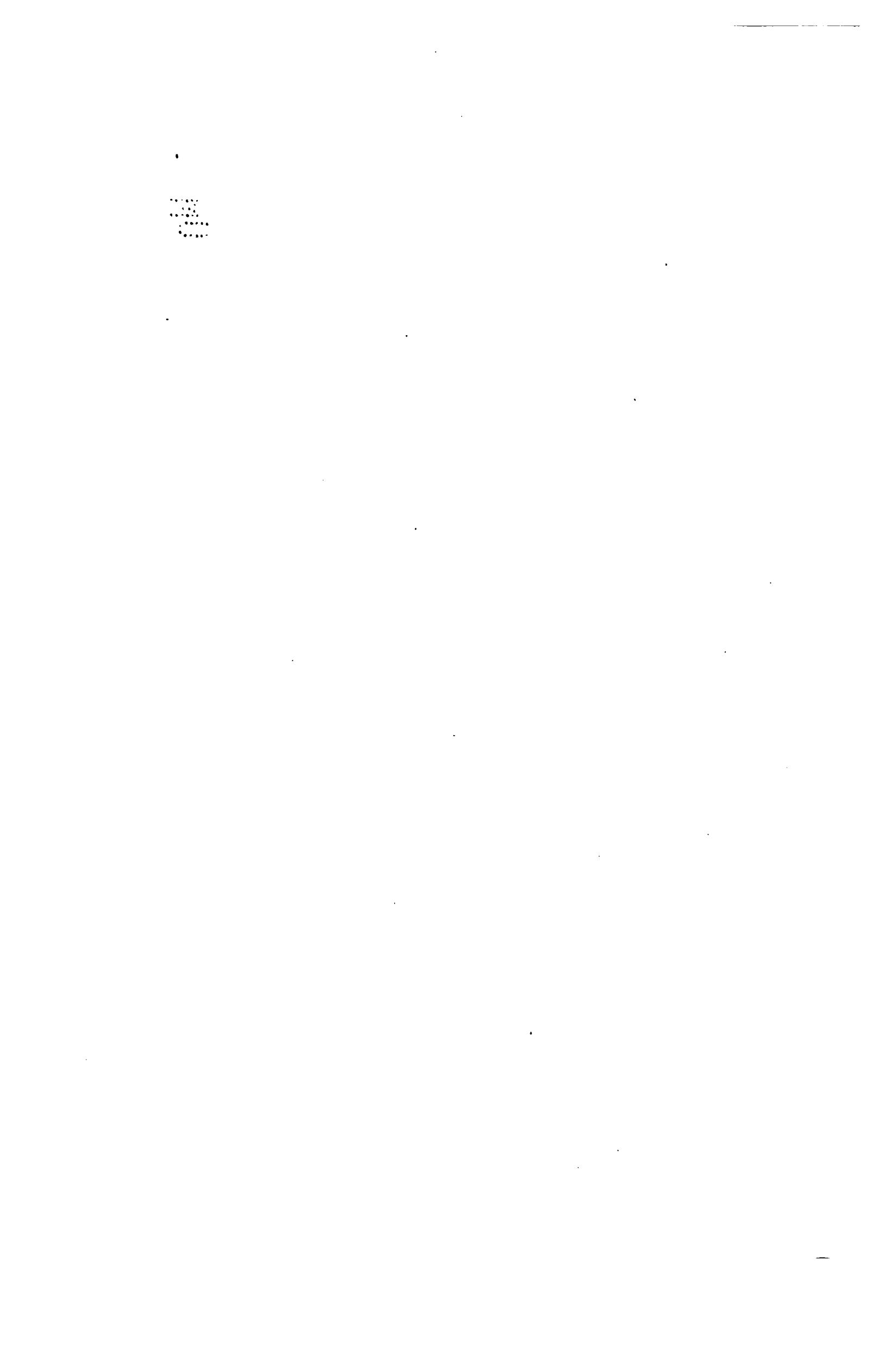
Art library. No. 5258.

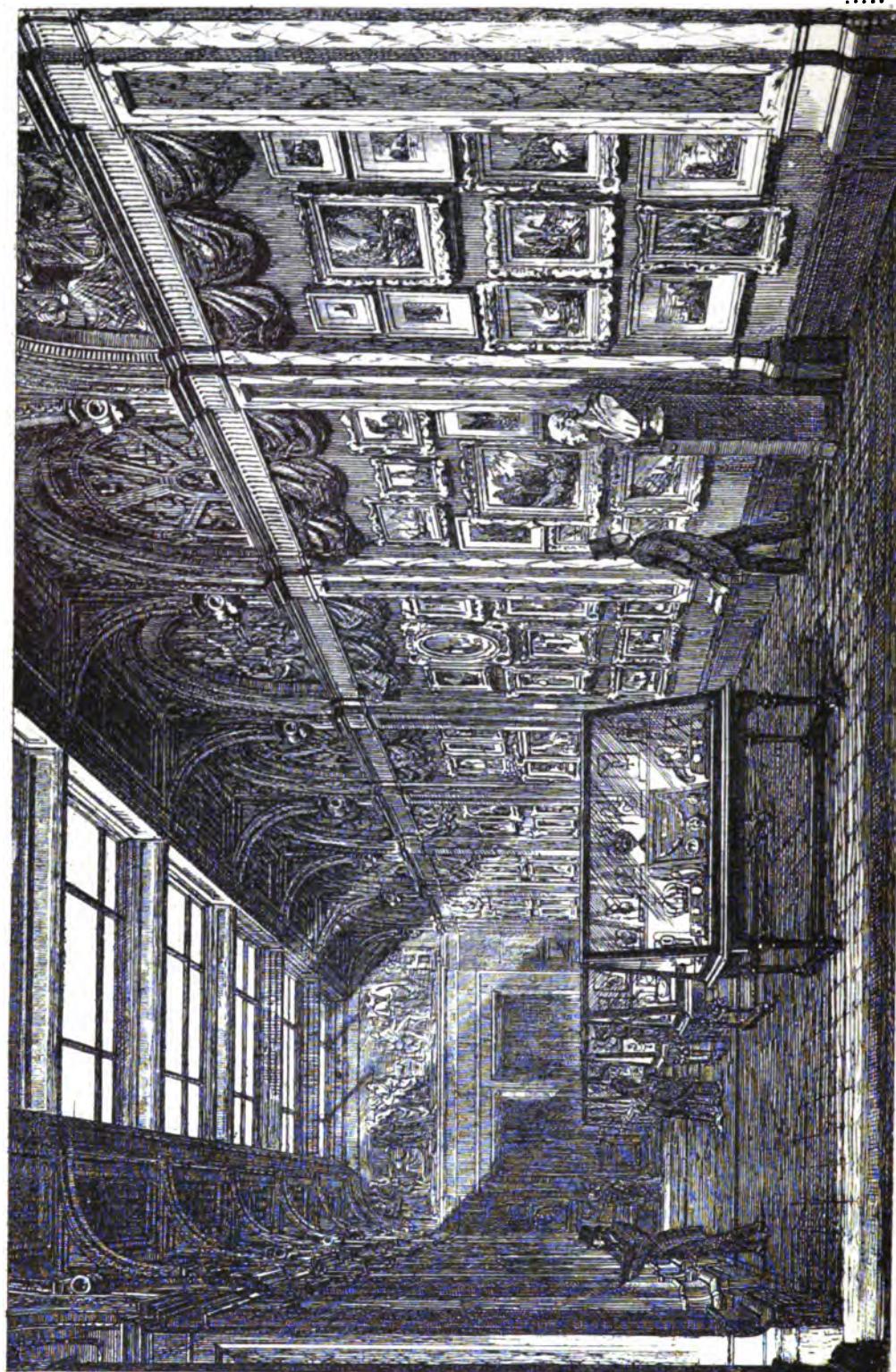
THIS is a careful drawing, by an unknown artist; and the decoration of the cup is in a style unusual for the period, the sixteenth century, especially in Italian gold or silver work. Light ribbons, with flowers, suspended from lions' heads or forming shields and ovals, seem to be attached to, rather than beaten up in relief upon the body of the cup.

The shape is good; and the cover and foot follow the more common fashion of the time.







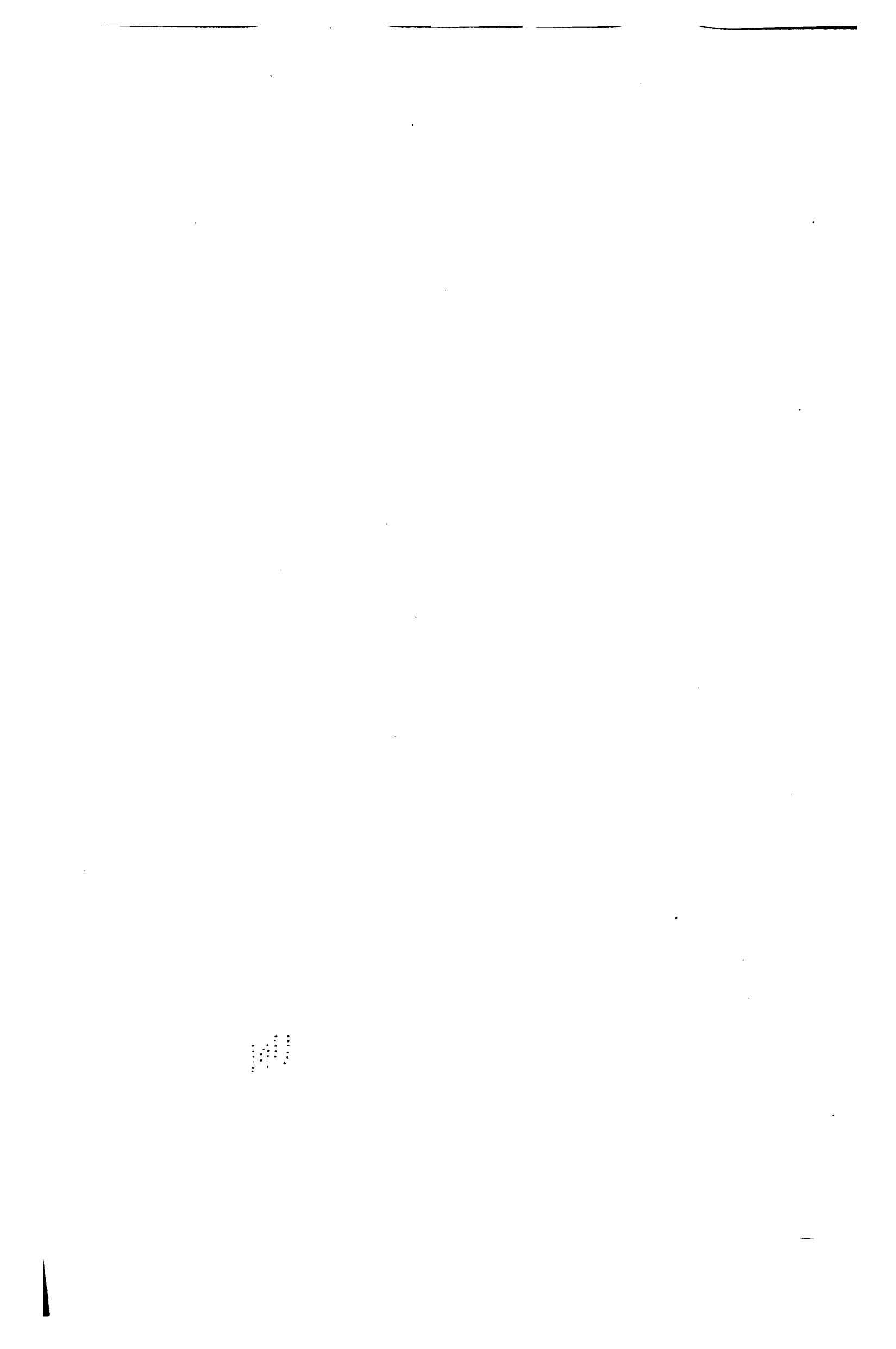


WATER-COLOUR GALLERY.

THIS gallery, specially designed for the exhibition of the Museum collection of water-colour Drawings given and bequeathed by Mrs. Ellison and Mr. William Smith, was opened in 1862, but two additional bays were added in 1865. It now consists of nine bays, and is divided by columns along the centre into two aisles; some of the openings between these columns have of late been filled in temporarily, in order to provide more wall space. The general proportions and decorations of the room were designed by Richard Redgrave, Esq., R.A., by whom the due incidence of light on the walls was carefully regulated. On either side of the room, over the bays, are nine lunettes filled with oil paintings by well-known artists, representing various branches of art study, such as landscape painting, drawing from the life, model drawing, freehand, anatomy, &c.; these alternate with compositions of cupids. One of the latter compositions by Mr. Redgrave appears in the first volume of this publication (Plate 73). At the south end, over the doors, are two larger lunettes, representing the distribution of prizes, one in a Venetian, the other in a Florentine art school. These are respectively by F. R. Pickersgill, R.A., and V. C. Prinsep.









SILVER MOUNTED IN SILVER,
WITH COVER. AUGSBURG WORK.
ABOUT 1600. ENTIRE HEIGHT 9 IN.
S. H. (NO. 1834). — J. MAS FECIT.

NAUTILUS CUP.

SILVER GILT.

No. 6934—1860.

AN unusual style of mount: composed, both in the body of the stem and in the centre of the cover, entirely of open work. The design of the cover is intended to represent medallions divided by a flower. The foot and stem are merely twisted scrolls or strap ornaments. An elegantly formed finial, in the shape of a tall plant in flower, surmounts the cover.

The shell is rather dark in colour, but has good pearl lustre in some portions. The rim at top and the bands which fasten it to the stem are modern restorations.

The work is German, of the middle of the seventeenth century. It stands about nine inches high.





200



II. 51.

STATUETTE, ENAMELLED TERRA COTTA.
Nº 4677-58

STATUETTE.

ENAMELLED TERRA COTTA.

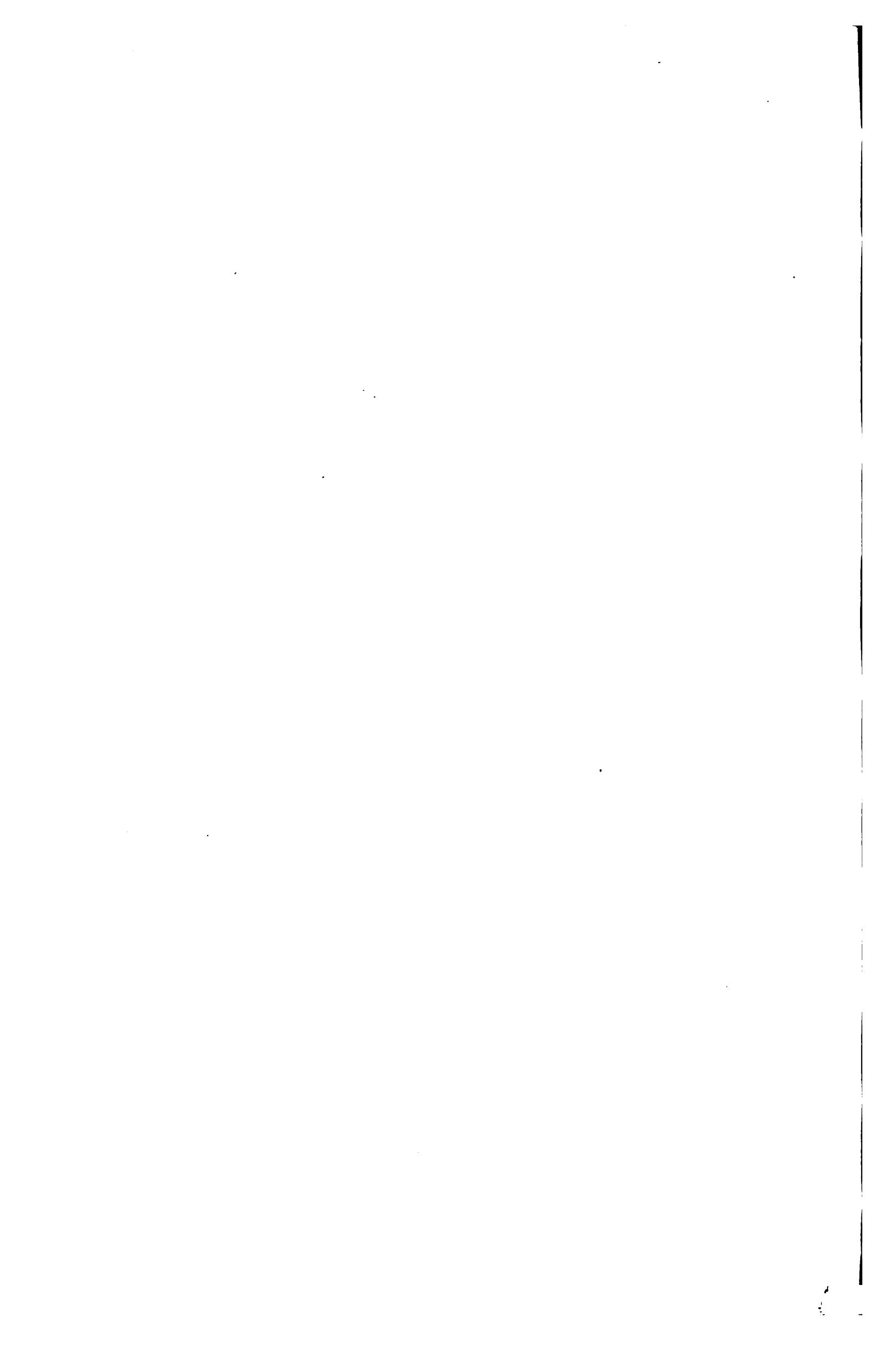
No. 4677—1858.

A CHILD or cupid seated and playing on bagpipes; of Della Robbia ware. The figure is enamelled white, and the windbag of the instrument on which the cupid plays is blue. The head is good, but the modelling of the body and legs is somewhat clumsy.

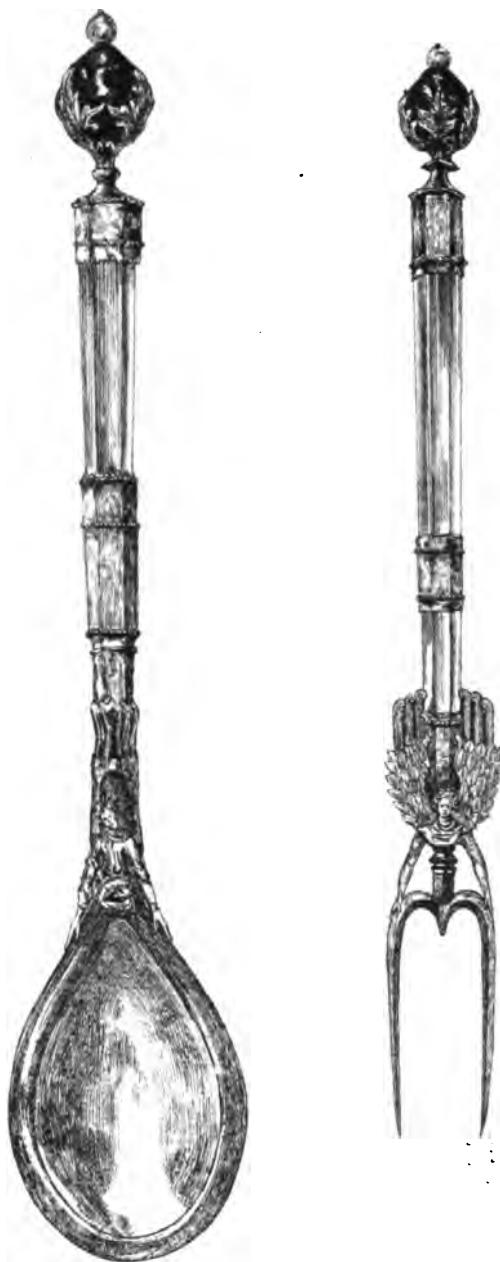
It has been ascribed to Andrea or Giovanni della Robbia; and the date is about 1520. The height is fifteen inches and a half.

This statuette was presented to the museum by H.R.H. the late Prince Consort.





100



SPOO^L & FORK, ROCK CRYSTAL, MOUNTED IN SILVER GILT, FRENCH. 18th CENT.
L OF SPOON, 8 IN, FORK 7 IN, 3 K M. (LW 83.84.65.)

T. CHARBONNIER. FECIT.

SPOON AND FORK.

SILVER GILT.

No. 83—1865.

SAID to be of French work; but more probably Italian, of about the beginning of the sixteenth century. They have been perhaps attributed to a Frenchman, because they were formerly in the celebrated Pourtale collection.

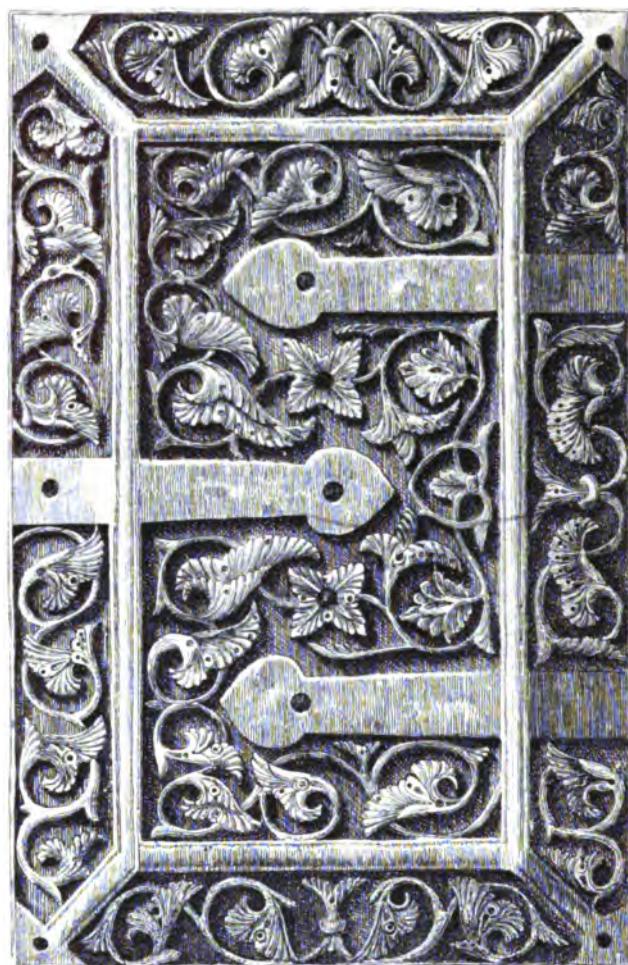
The stems of both the fork and the spoon, and the bowl of the spoon, are of crystal. A small figure of an angel is at the connection of each with the stem: serving as it were to support the two prongs of the one and the bowl of the other. Each angel is of separate design, and the workmanship very delicate and beautiful. The knob at the end of each handle is a round bit of lapis-lazuli, set in a floriated cup.

The spoon measures eight inches in length, and the fork seven inches.





100



TELEGRAPH PLATELET - CARVED - VENETIAN IRONISH - 12TH-14 CENT.

S. K. M. (No. 1027) [initials]

W. J. JONES - JEWELLER

PLAQUE.

IVORY.

No. 1057—1855.

SPANISH Moresco work of the eleventh century—not so late as the date given in the illustration, namely, the thirteenth or fourteenth. The peculiar scroll ornament mixed with what seem to represent branches of palm leaves, is characteristic of the country and period.

Ivories of this date and of Moorish work are very rare; the South Kensington Museum is unusually rich in the possession of several examples, among which two (a cup and a small box), Nos. 3687—1880, and 217—1865, are especially valuable.

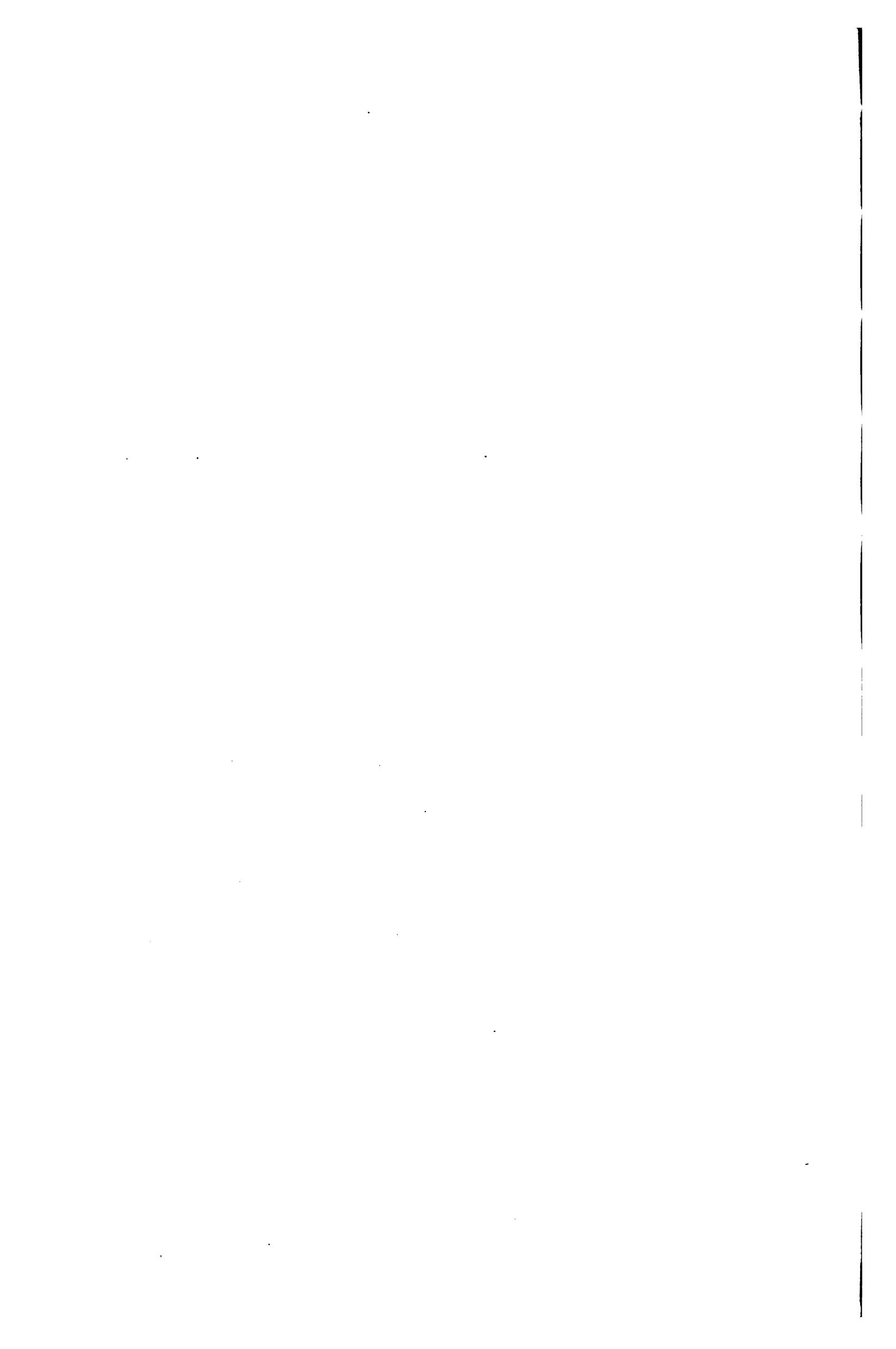
The present example is but a fragment of a little box or casket, of which it formed the lid; another part of a casket of the same kind is also in the museum, No. 4075—1857. Indeed, there is much probability that the two pieces are portions of the same casket.

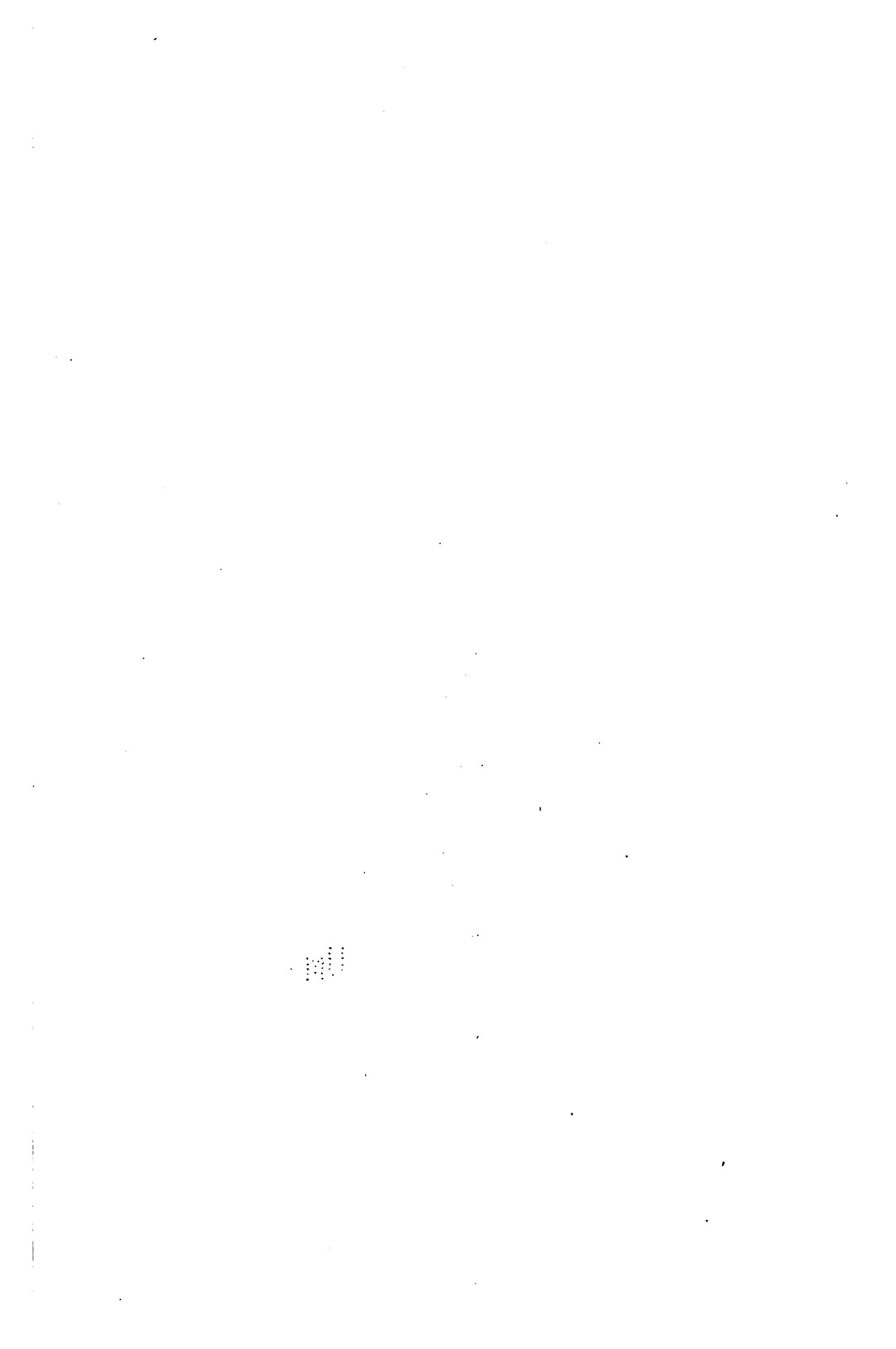
This plaque is divided into an oblong compartment which forms the top, and four narrower panels on the bevelled edges. Three plain bands run across the decorations of these panels, over which originally the metal clasps and hinges were fixed. The sculpture is admirably executed, in clear, well-defined lines, throwing up the design in high relief.

The other plaque shows a greater variety of ornament; it contains not only the scrolls of branches of palm leaves, but mixed with and enclosed by them are two birds, and two quadrupeds intended probably for antelopes.

The size of this lid is in length five inches, by three inches in width.









MONSTRANCE IN SILVER-BRONZE INSCRIBED ROUND THE FOOT "HOC OVS REDEMPTER"

ATTO D'ORO & DE LUCA • 1497 • - ITALIAN. H. 2 1/2. (N° 2999) S. V. M. WT. *Anton, fecit*

RELIQUARY.

M E T A L G I L T.

No. 2999—1856.

WE should be disposed to attribute this reliquary to a German artist were it not for the following inscription on the foot: "HOC. OPUS. FECIT. FIERI. XPOFORVS DE LVCA. 1497." The body of the reliquary, which is intended not to preserve the relic but to exhibit it on certain special occasions or great festivals, is circular: a series of round arches, above which is a rim, ornamented with small fleurs-de-lis and spike-shaped pinnacles which run up from the tops of the columns on which the arches rest. A pyramidal cover fits into this rim, and when removed the relic can be placed inside the open circle, for exposition. The foot is hexagonal, and a large boss is in the middle of the stem. On the top of the cover is a globe, upon which is fixed a cross, with floriated ends.

The foot and cover are decorated with ornaments in low relief within compartments. The height is nearly nine inches.







BELLOW CHESTUT WORD ITALIAN
ABOUT 1530 L 24.3E. W 9.5in

SKM (N° 1279-5) D. JONES FECT

BELLOWS.

WOOD.

No. 4279—1857.

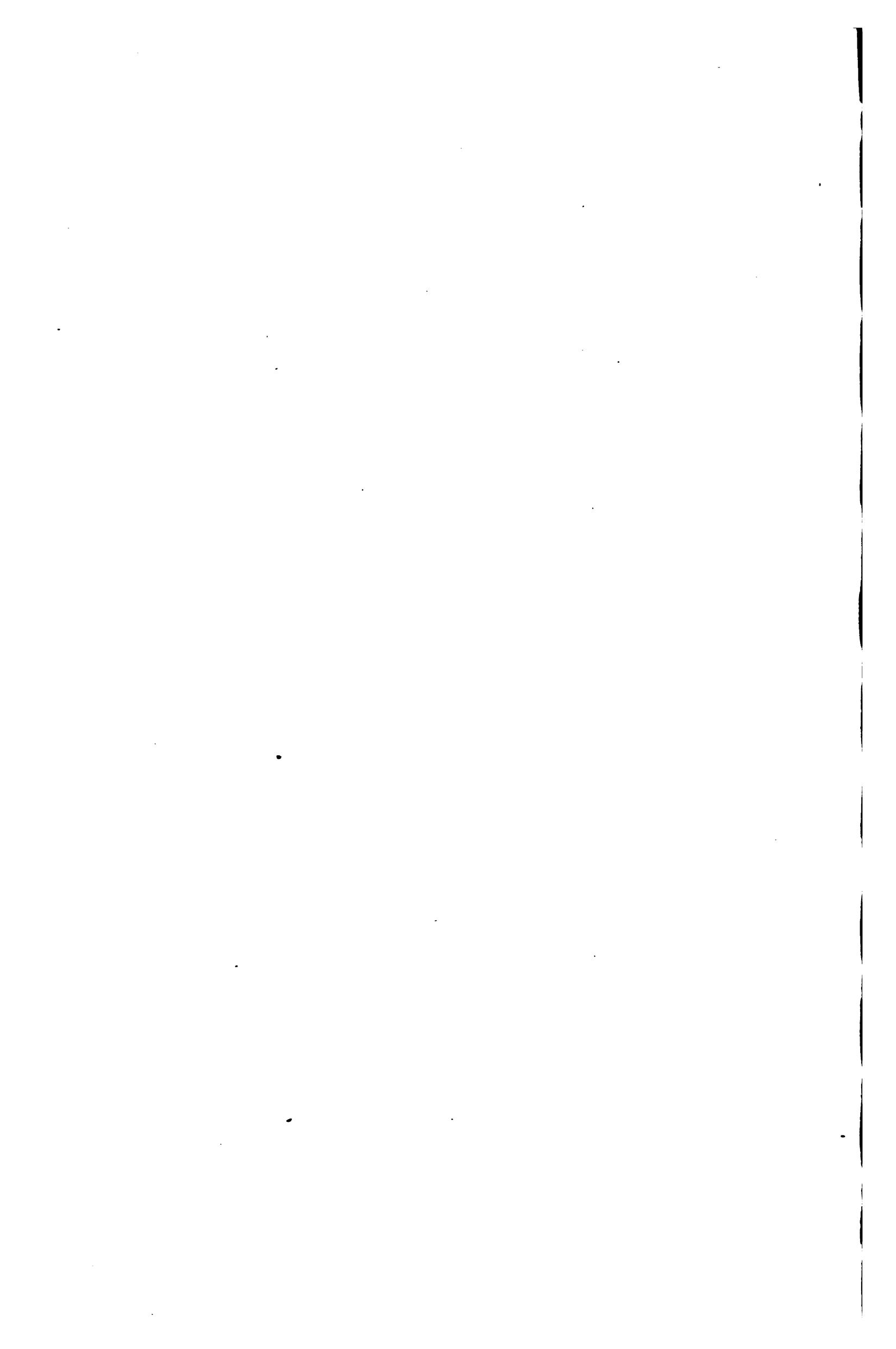
A NOTHER example of ornamented bellows has already been given in the first volume, No. 35. The workmanship and the design of both are extremely good, and it seems well to include this also in the present series, as well adapted to give very useful hints for artistic decoration of common household things.

Both pairs of bellows were made in the same country and are of about the same date: they are Italian of the middle of the sixteenth century. Of the two, the present example is the best.

A large mask, very boldly carved, fills the centre of the panel: and on either side is a grotesque figure, a kind of siren; of which the upper part represents a nude woman, with the head inclined towards the mask. The body of each springs from what seem to be meant for expanded wings, or the two fore legs of an animal, with a coiled tail exactly like the body of the hippocampus.

At the top another mask is carved, forming the handle; and this rests upon a terminal figure, winged, and with a man's face and the bust of a woman. The lower part, to which the windpipe is joined, is carved as a lion's head. The back is filled with a grand mask; a man's head with widely opened mouth.

The length of the bellows is two feet four inches, and the diameter nine inches and a half.



III



DESIGN FOR A VESSEL
Art Lib. No. 5100.

DESIGN:

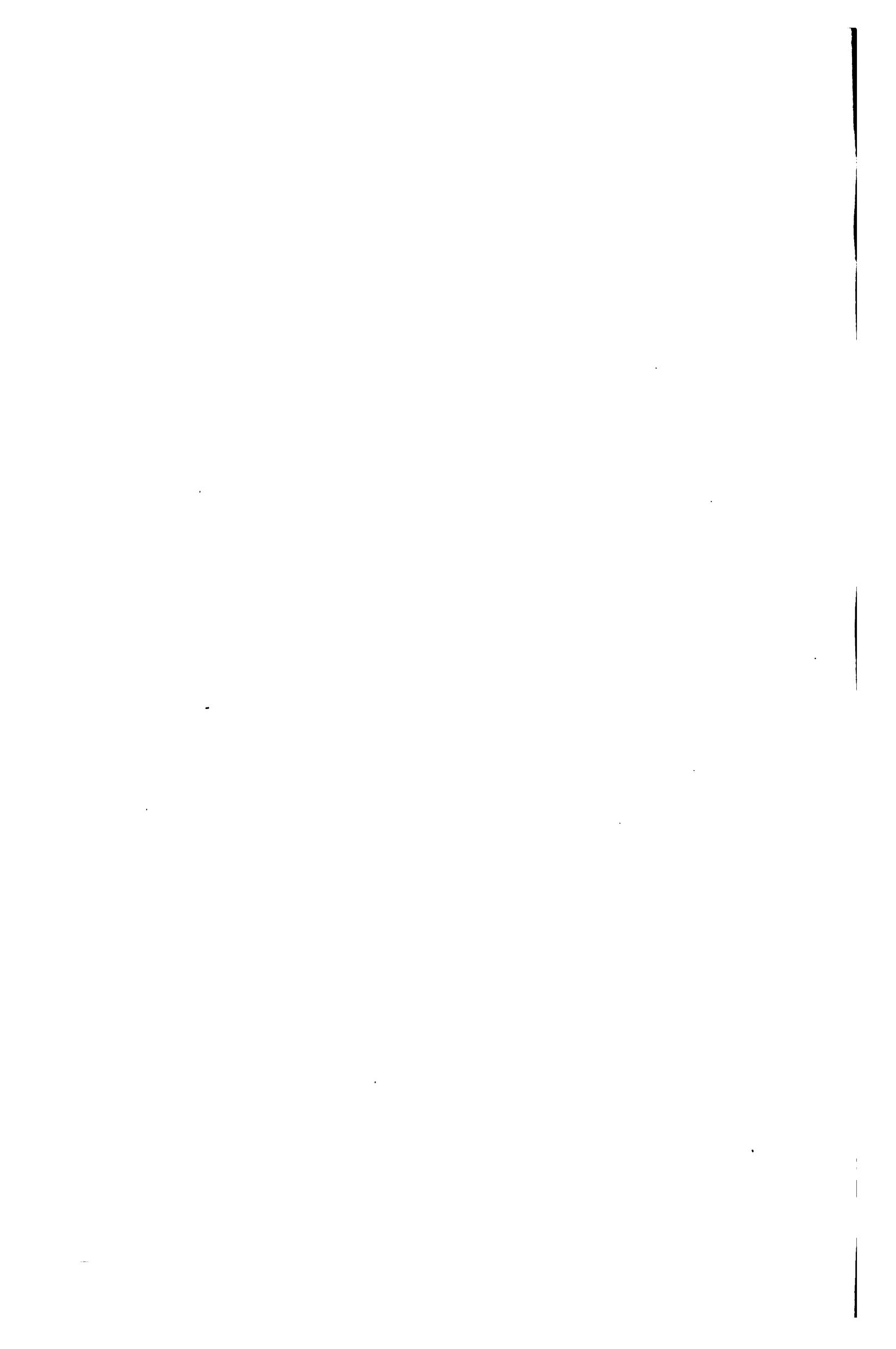
FOR A JUG.

Art Library. No. 5150.

ONE of the drawings forming part of the collection already spoken of; whether intended for a jug in metal or in some kind of pottery is doubtful. There are some portions of the ornament which may be carefully studied and adapted for either purpose.

The subject of the central band seems to be a triumphant procession of Venus across the sea, attended by tritons, nymphs, and cupids.





all



THE PRINCE CONSORT GALLERY.

THE PRINCE CONSORT GALLERY.

THIS open gallery, so named from a mosaic portrait of the Prince Consort which occupies the spandril of the arch at one end, is above the central passage of the loan court of the Museum. In it are exhibited many of the choicest treasures of the art collections in gold and silversmiths' work, enamels, crystal, &c., together with ecclesiastical metal work, such as processional crosses, chalices, reliquaries, pastoral staffs, paxes, ciboriums, monstrances, &c., illustrations of many of which appear in this publication. A design by the late Godfrey Sykes for the end of this gallery, varying in some respects from the present arrangement, is given on plate 14, vol. I.









PASTORAL STAFF IN METAL, WITH
ENAMEL, FRENCH (LIMOGES) 13th CENT.
10 1/2" W. OF VOLUTE, 5 IN.

6. B. M. (Inv. 105-169.)

A. A. BRADBURY FECIT

PASTORAL STAFF.

METAL GILT.

No. 195—1869.

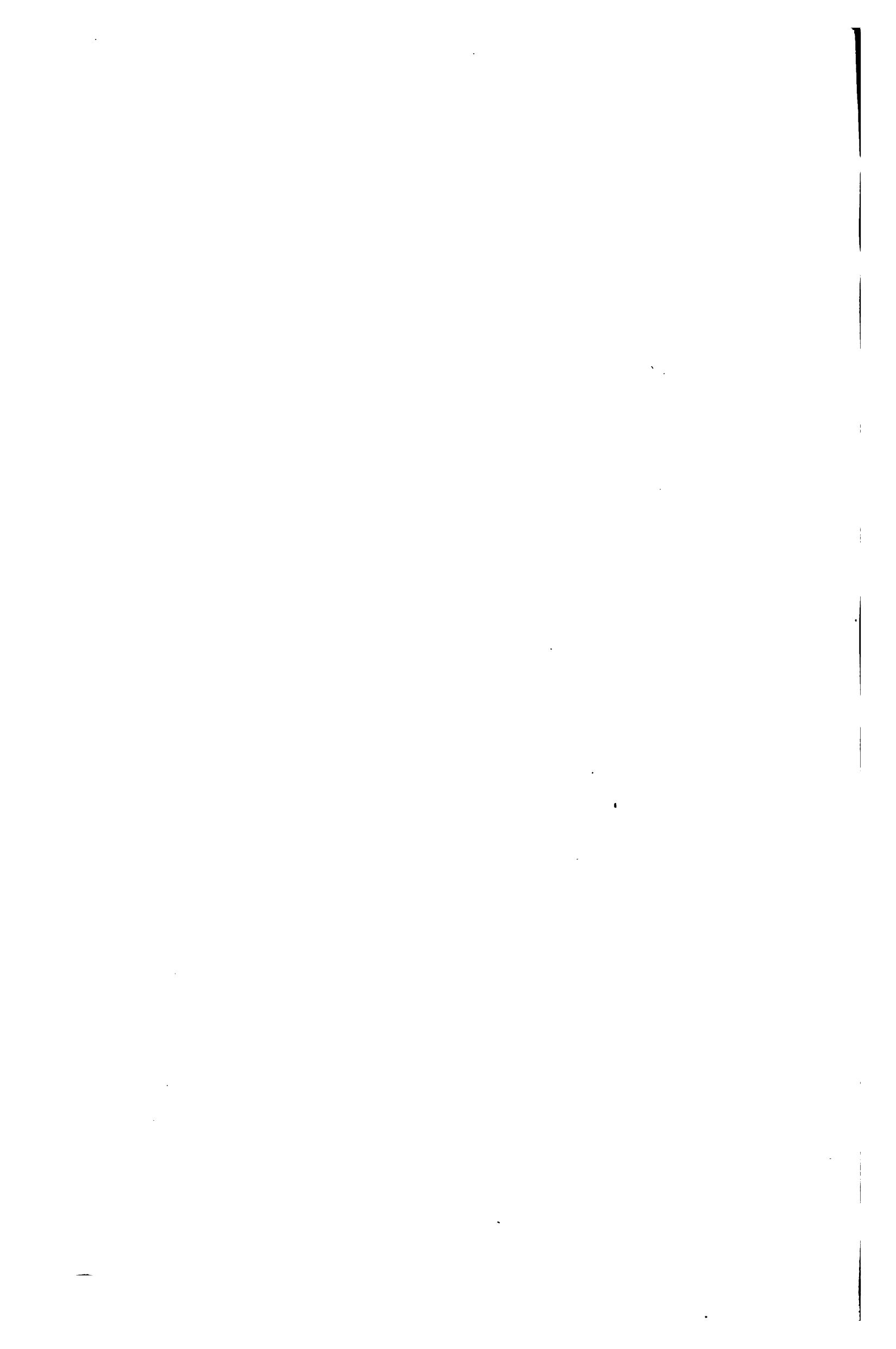
AN example of more than usual interest and value, because it possesses also the original staff complete. The staff is made of wood, covered with round plates of metal which have been gilded.

The date of this pastoral staff is about the middle of the thirteenth century; and the condition of the whole portion of it shown in the illustration is extremely good; very probably it is English work. A well proportioned boss covers the joint which unites the stem with the head; and the whole of the upper portion is covered with champlevé enamel: disposed partly between a floriated scroll, and partly in a diamond pattern. This last runs from where the volute springs first, entirely round it to the extremity.

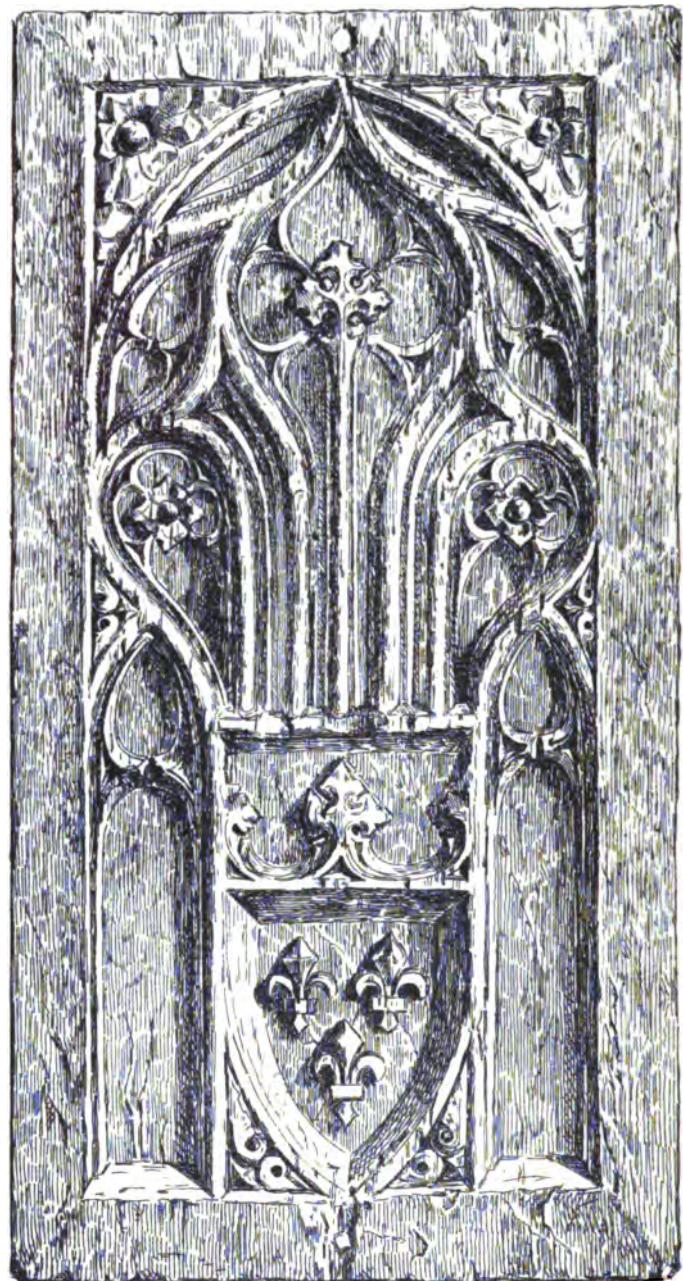
A second boss, on which are embossed three dragons, both above and below, separates the two divisions of the head of the staff. These dragons are designed with great spirit, and the execution is bold and vigorous. A narrow band, ornamented with small dots of various coloured enamel, surrounds the middle of the boss. Three elongated lizards, with the heads downwards, are fixed round the upright portion underneath the boss. Immediately above them is a plain band, on which the letters + VIRGATE + RRORIS BA are cut rather deeply in Roman capitals.

The back of the volute is ornamented with small reversed crockets; and in the centre of it is represented the Annunciation. Both figures are standing. The angel holds a lily in his hand, and the back of the chair is shown from which the blessed Virgin has just risen. Both the angel and the Virgin are vested in long robes. The wings of the angel are joined to the end of the volute; and one of them curiously falls into the open mouth of a serpent, with which the sweep of the volute is finished.

The whole length is six feet, and the diameter of the volute is five inches.



100



PANEL CARVED OAK. 8182-63.

OAK CARVING. FROM THE OFFICE OF WORKS.

W. E. MACKANESS FECIT

PANEL.

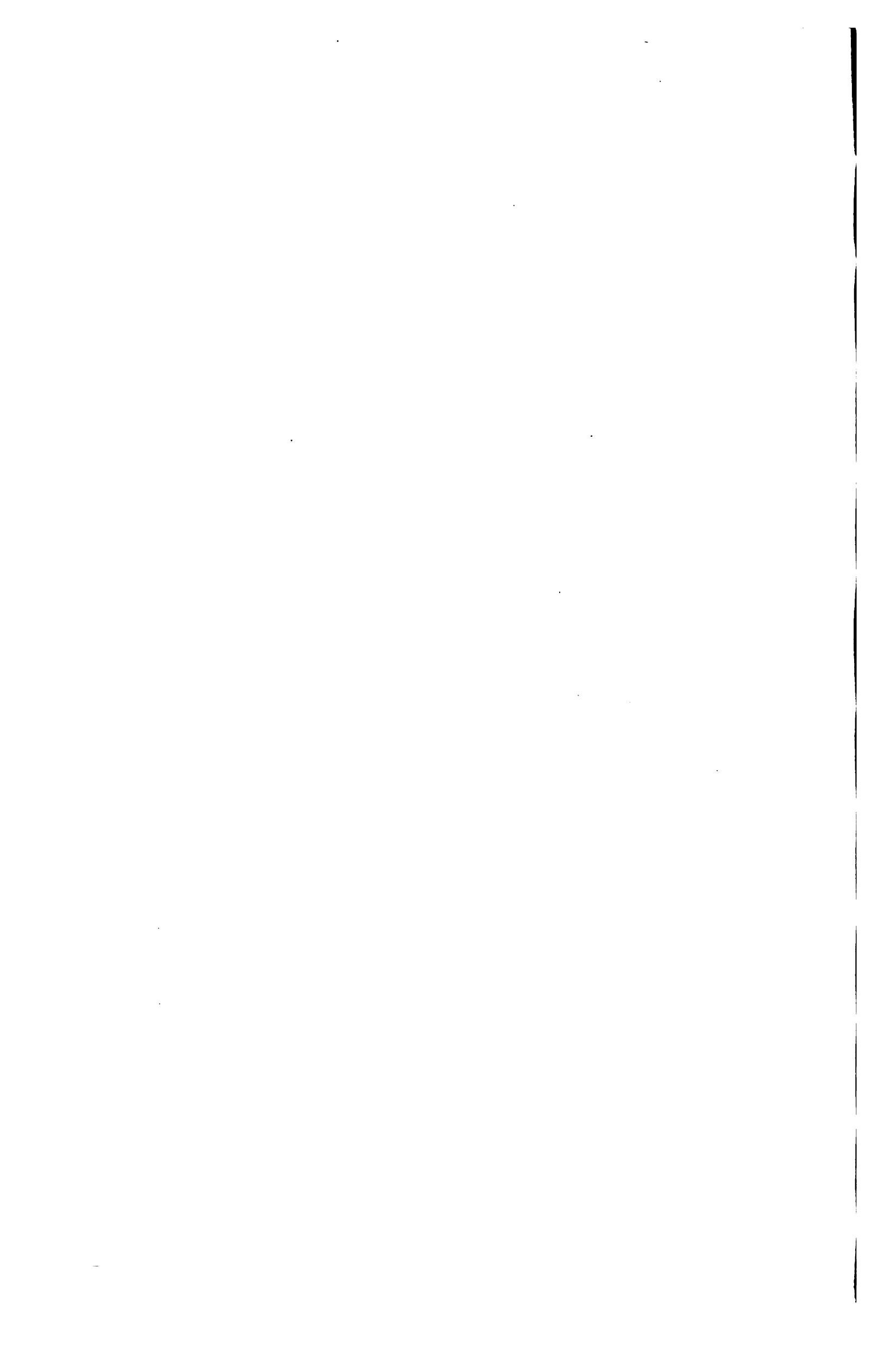
WOOD.

No. 8182—1863.

AN oak panel, which has probably once been part of a small cabinet or chest. English or French work of the fourteenth century. The design is somewhat confused but it serves to fill the space, and to give a rich effect to the whole. At the bottom of the centre compartment is a shield, on which three fleurs-de-lis are carved.

The panel measures fourteen inches, by eight in width.





100



CYLINDRICAL HANAP, THE COVER SURMOUNTED BY A STATUETTE OF MINERVA; 1590.
H. 13in. S.K.M. (N° 2128.)
Z FRITZHARD FECIT

CUP AND COVER.

SILVER GILT.

No. 2123—1855.

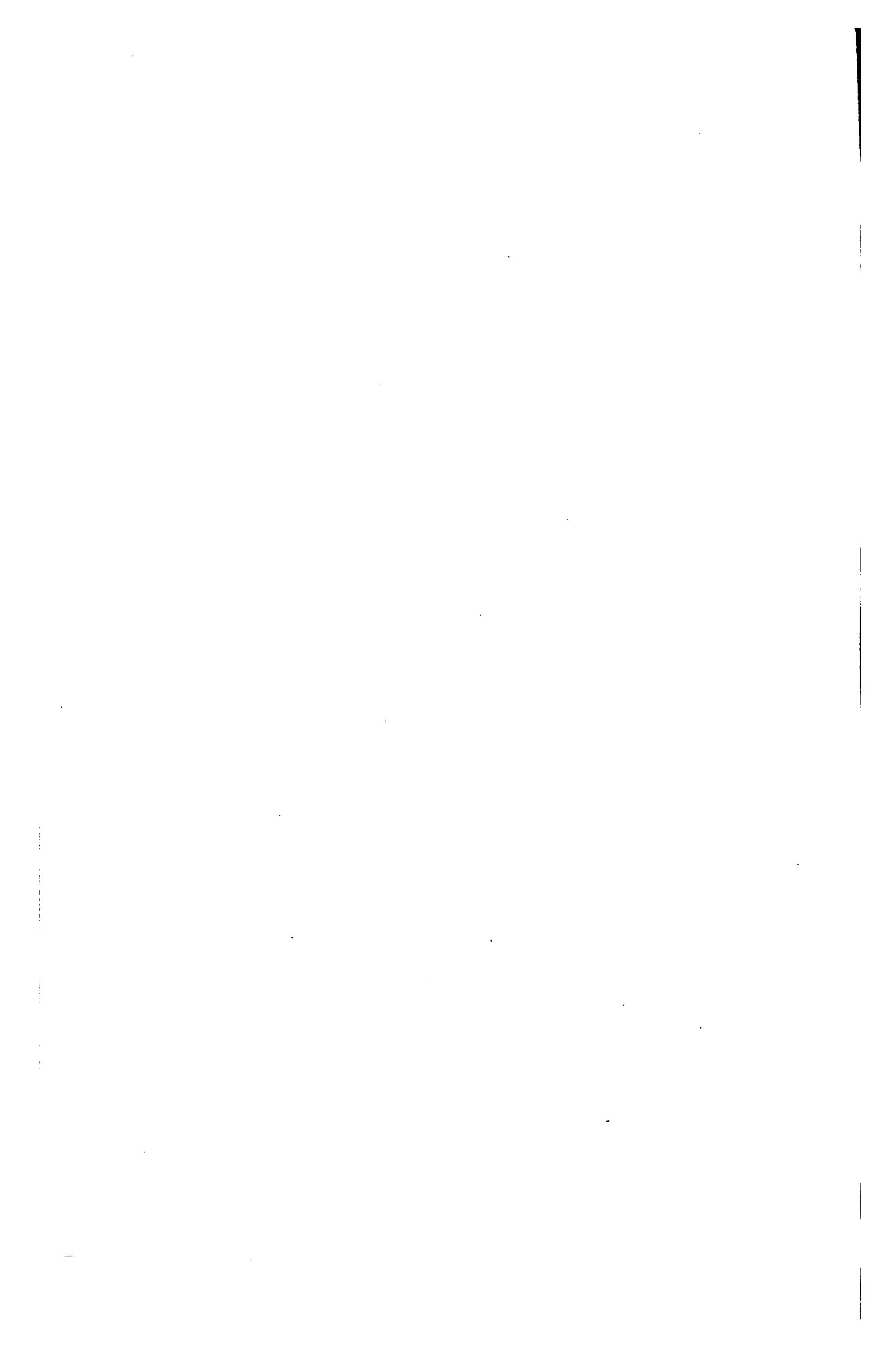
GERMAN work, of the end of the sixteenth century. The cup is bell-shaped, but elongated, and is richly decorated with arabesques, foliage, and strap work, fairly designed and executed with considerable care. The centre is filled with three cartouches, each having a landscape in the German or Dutch style of the time, trees and distant hills, with a large bird in the middle of it. Small masks are at the top of each cartouche.

The foot is rounded, with medallions, in which are fruits and flowers, chased in somewhat higher and bolder relief than the body of the cup. Above the base is a boss, decorated in relief, from which a baluster-shaped stem rises on which the cup rests. Three small brackets assist as additional support.

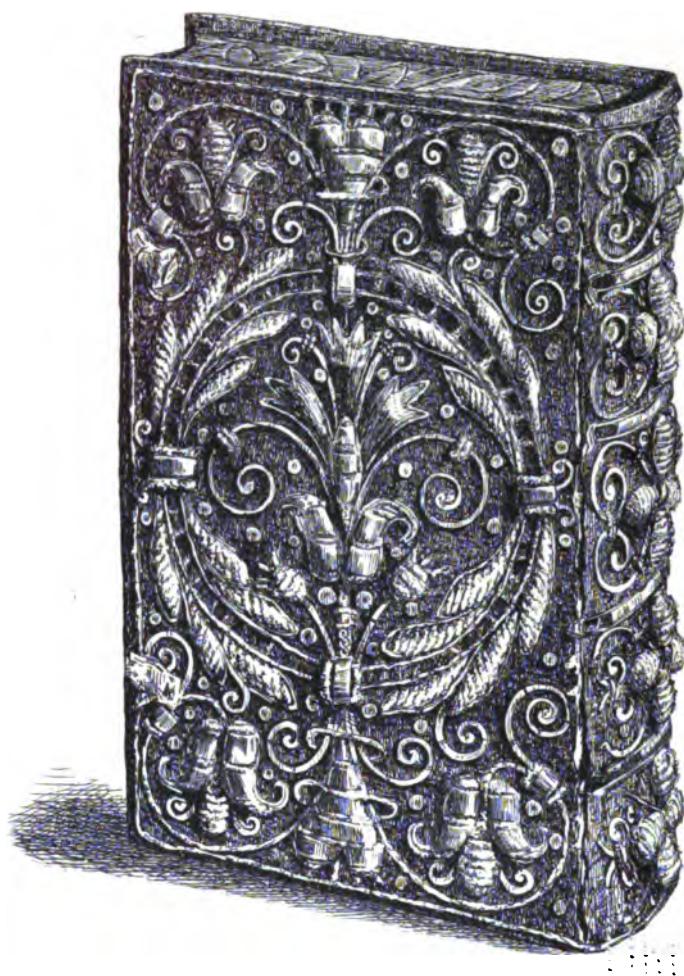
The cover is flat; also ornamented with fruits and flowers, divided by strap work into compartments. At the top is a standing figure, probably intended for Mars, holding a spear in his right hand, and having in his left a shield on which an eagle is displayed.

The height is twelve inches, and the diameter of the cup three inches and a half. This cup was formerly in the Bernal collection.





100



USTAVO BOOK. AUGSBURG 1613 BINDING RICHLY EMBROIDERED

IN GOLD THREAD ON MAROON VELVET GROUND 2 1/2 IN. X 4 IN.

S. K. 11 (No. 4137) THE MINIATURES DEPT.

BOOK COVER.

NEEDLEWORK.

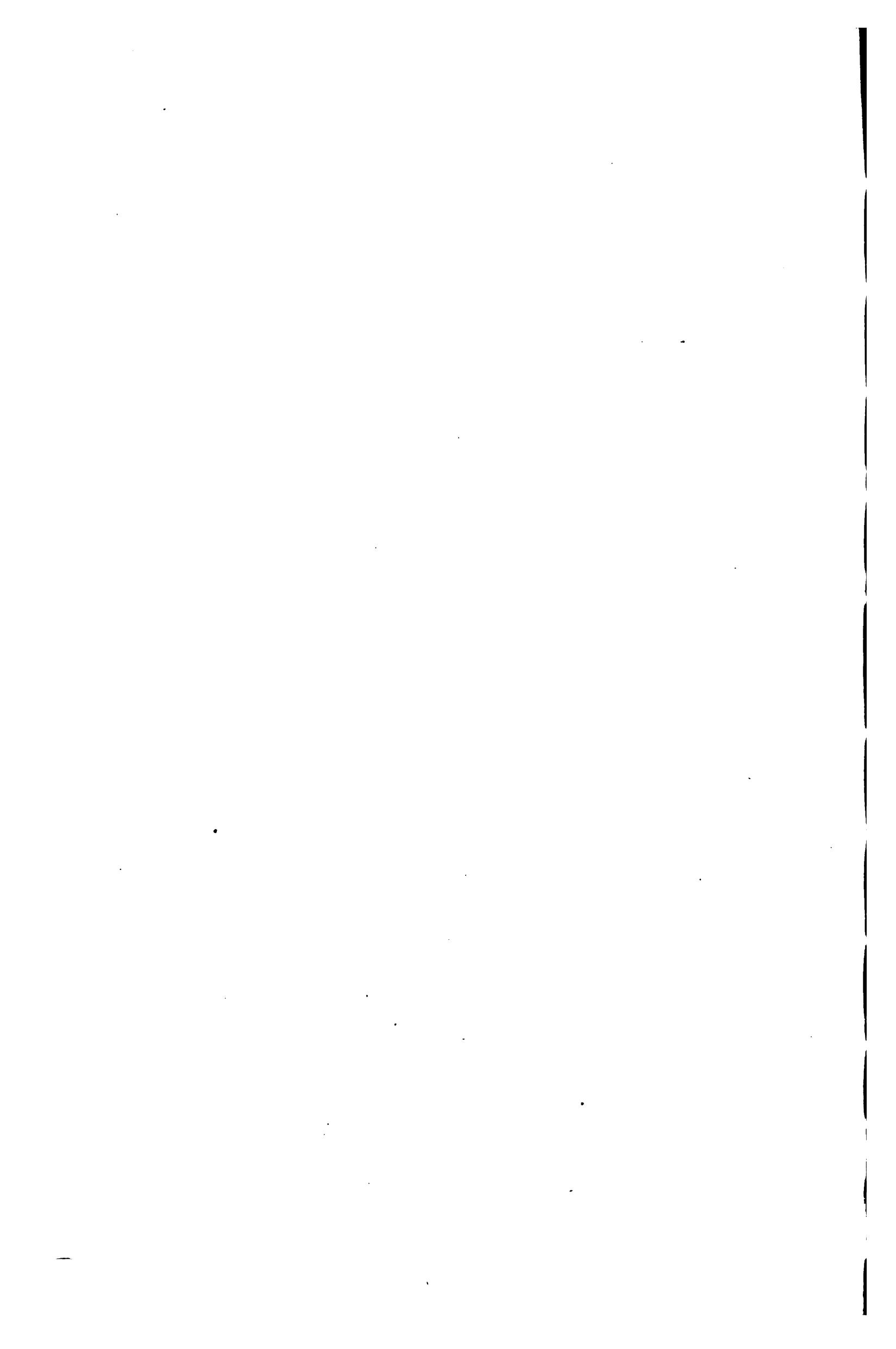
No. 4537—1857.

EMBROIDERY was a favourite style of decoration for the covers of books, both in England and abroad, about the end of the sixteenth century, and through the whole of the seventeenth. Very fine examples exist in most of the public libraries of England. Some of the best were executed in the latter part of the reign of king James the first; and are commonly—and in most cases wrongly—attributed to the inmates of a kind of protestant nunnery at Little Gidding, in Huntingdonshire.

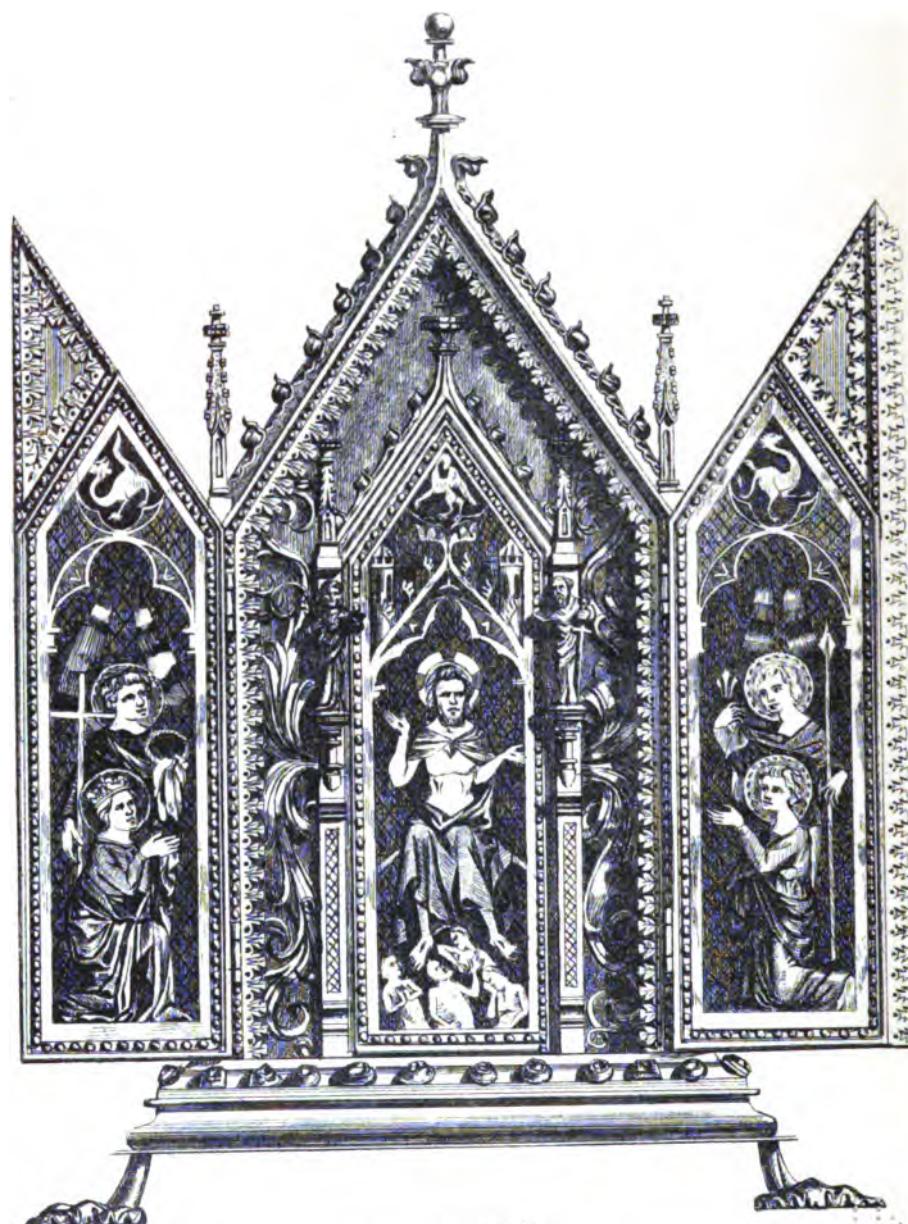
The present example is good as a specimen of clever treatment; the design is better than the workmanship. It is richly embossed in gold thread upon silk, and seems intended to represent corn and leaves. The scrolls which fill the vacant spaces are thin slips of metal sewn on. The back is decorated in a similar manner.

This cover is German work of about 1620, and the book itself a religious treatise, "The Treasury of the Soul," advice how to live and to die well. The size is what we should call small octavo, rather more than six inches by four.





10



TRIPTYCH SILVER GILT

S.K.M.(No. 4624) JOHN S. DOMINY, FECIT.

TRIPTYCH.

SILVER GILT.

No. 4684—1859.

FRENCH work of the fourteenth century, and in many respects a good example of the style of that period.

The centre compartment is deeply recessed, and is filled with an architectural shrine of the same character as the outside when closed. The sides are formed of two elongated buttresses, which support a gable, crocketed, and surmounted by a large foliated finial. In front of these buttresses are fixed two small pedestals on which little figures of apostles, St. Peter and St. Paul, are placed. These statuettes, although minute, are well designed and finished. From the side of each buttress spring scrolls of foliage, filling up the vacant space at the back of the centre of the shrine. The whole of the space between the buttresses and underneath the gable is filled with a figure of our Lord, seated on a rainbow under a canopy, with extended arms. He is clothed in a mantle, the outside of which is green and the lining red. His body is exposed by the extension of the arms, and His feet are bare. From beneath His feet three or four nude figures are seen rising from their graves. Immediately under the point of the gable, which rises over the canopy under which the Saviour is placed, is a winged animal, not easily to be understood. The whole design and the architectural decorations of this centre panel are in translucent enamel: red, blue, green, and pink.

The subject which fills the shutter on the left of the triptych when open is a female saint, crowned, and vested in a green dress over which a large red mantle is thrown. She kneels in adoration on one knee, with her arms raised and her hands clasped together before her. Behind her an angel stands holding a cross in his right hand, and a ring, possibly meant for the crown of thorns, in his left. The head of the angel is surrounded with a green nimbus, and his uplifted wings have bands of different colours. These figures are under a canopy of the same kind as that in the centre panel, with a gable above, in which is also repeated the

TRIPTYCH.

winged animal or dragon. This saint may probably be intended for St. Helena.

The corresponding shutter on the right shows another group of the same kind: a kneeling figure with a supporting angel; each dressed as the others are. In this design the angel carries a long spear in his left hand, and in the other the three nails of the crucifixion. These two groups are executed in the same translucent enamel as the centre compartment, upon a background of dark blue.

When closed, the outside of each shutter is without ornament; and the whole forms an architectural shrine, finishing with a crocketed gable, supported on two slender and tall buttresses with pinnacles. The junction of the shutters is concealed by a delicate border of trefoil foliage. The base has three mouldings, and rests upon wide spreading feet, terminating in three large leaves.

The workmanship of this small triptych is carefully and delicately executed. The details are finished with much accuracy, and the colours of the translucent enamel are sufficiently brilliant to give a rich effect to the whole composition when the shrine is opened.

The height is rather above seven inches, and the width five inches and a half.

10



BUST TERRA COTTA POSSIBLY MARSHAL TURENNE FLORENTINE 17 CENT

BUST.

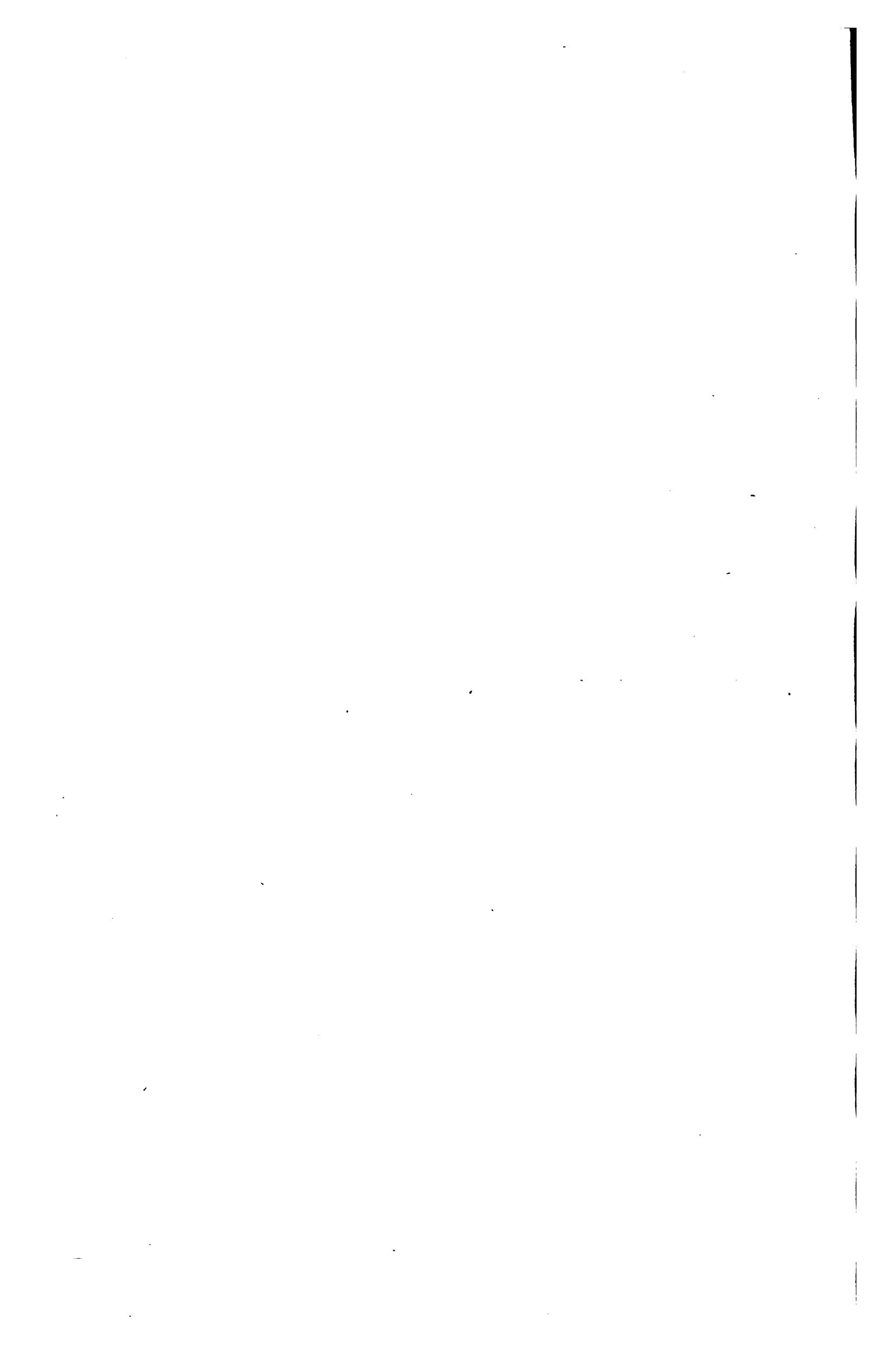
TERRA COTTA.

No. 7620—1861.

ALTHOUGH the person whom this bust represents has not been certainly identified, there is some reason to believe that it may be intended for Marshal Turenne, who was born in the year 1611 and died in 1675. The date of the terra cotta would admit of this; and the costume, a falling collar and buttoned doublet, would correspond. The long hair flowing over the shoulders and a general resemblance of countenance with known portraits support the conjecture.

The work is Florentine, but cannot be given to any particular artist; the date, about the middle of the seventeenth century. The height is one foot seven inches. It was formerly in the Gigli-Campana collection.





100



ORIGINAL DESIGN FOR AN EWER.

Art Lib^y: N^o 5152.

DESIGN:

FOR AN EWER.

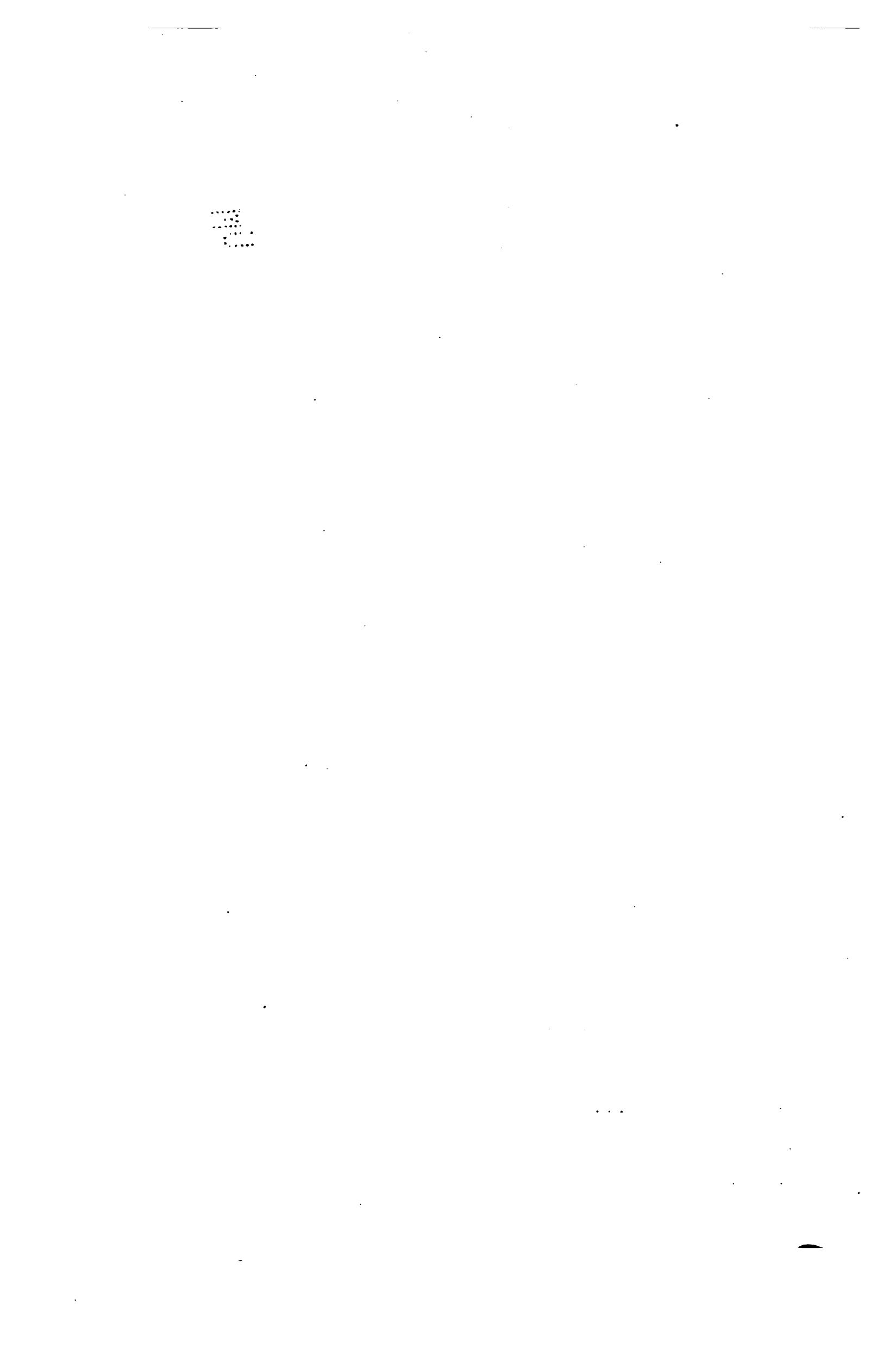
Art Library. No. 5152.

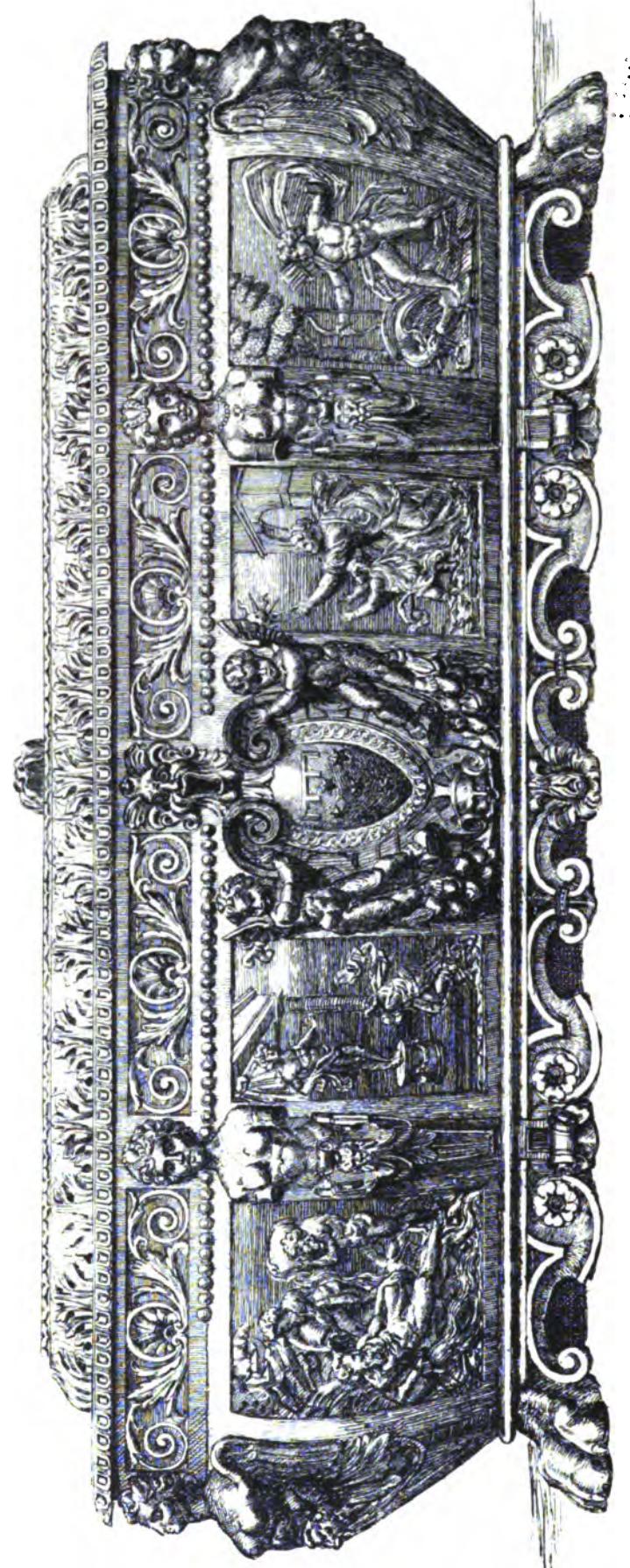
DRAWN with a pen in bistre upon paper. The artist is unknown; but there is a similarity in some of the details between this and the design already given on plate 56, which would lead us to attribute it to the same hand.

The subject in the middle of the vase seems to be a sea fight, or perhaps tournament; the combatants are accompanied by women, and all mounted upon sea horses. The decorations of the bands above and below consist of crabs and fish.









COFFER CHESTNUT WOOD CARVED AND PARCEL GILT (ITALIAN 1560) (L. 47 - 57)

F. MARRIOTTI (FECIT)

COFFER.

CHESTNUT WOOD.

No. 4417—1857.

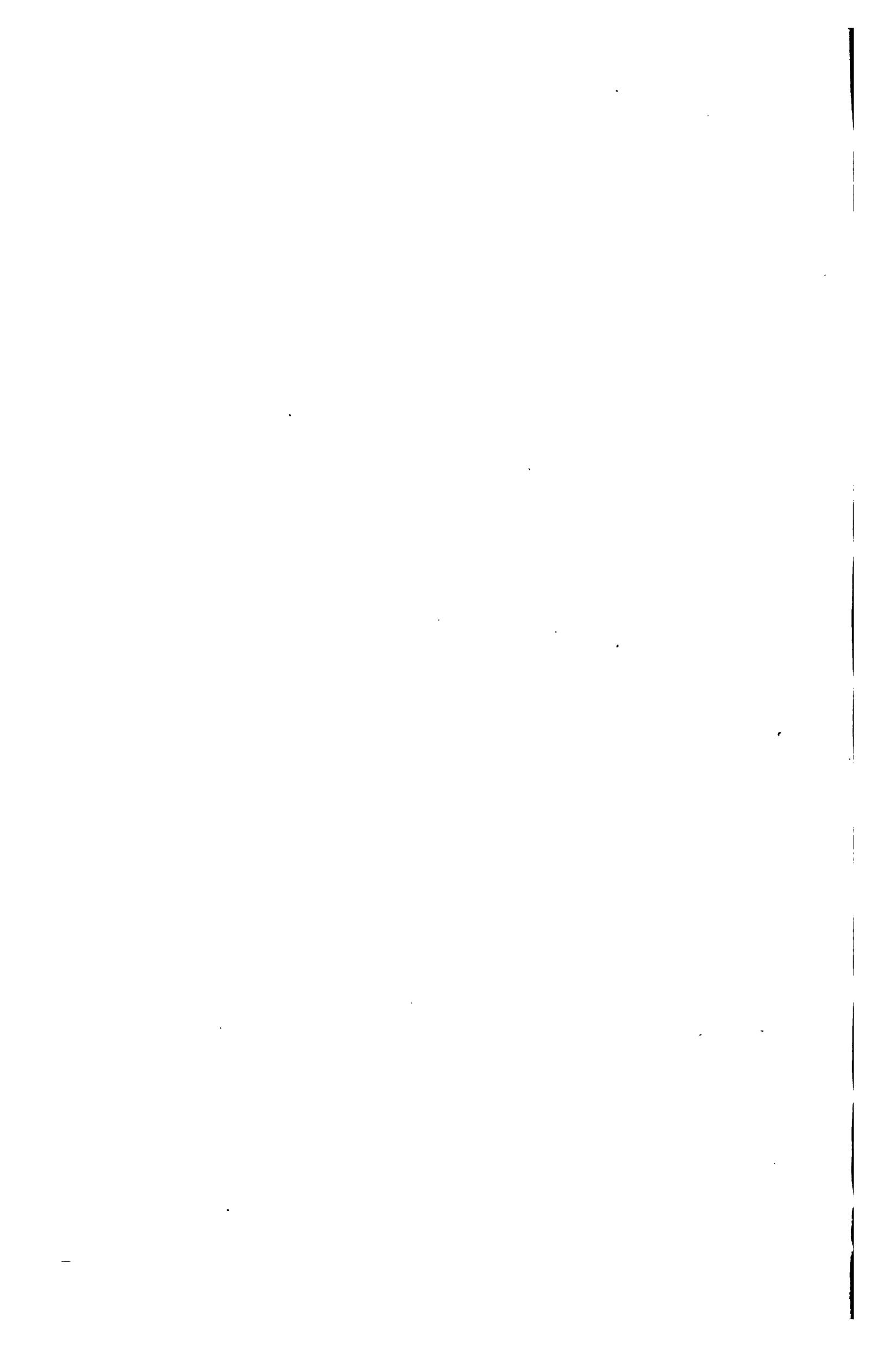
NORTH Italian, of the middle of the sixteenth century. Chests or coffers of this character were commonly made about that period, and very often in pairs, to furnish the galleries of palaces. The chest shown in the illustration is not of the largest size, but is extremely good in design and workmanship.

The front is carved in high relief and the panel gilded. It is divided by terminal female figures into four compartments, representing mythological subjects. In the centre is a shield of arms supported by two cupids. On the cover is a raised panel with a lion's head in the centre.

The first panel represents Apollo slaying the python, a dragon who guarded the oracle of Delphi. In the second Phaeton is presented by his mother to Helios or the sun. In the third he is praying to Apollo for the use of his chariot for a single day. In the fourth we have the catastrophe: the chariot is overset, the horses fall headlong, and Phaeton is cast into the river Eridanus and drowned. The Eridanus, a river with many affluent streams and drainage from an immense extent of land, and regarded in ancient days as the king of Italian rivers, is typified by a recumbent river god, with two assistants to swell the volume of his waters.

The chest is five feet seven inches long, two feet three inches high, and one foot ten inches wide.





100



HEXAGONAL MONSTRANCE IN COPPER-GILT AND SILVER. ITALIAN
15th CENT H. 13 IN S.K.M (N°6963) F.A. SLOCUMBE FECIT

RELIQUARY.

SILVER AND COPPER GILT.

No. 6963—1860.

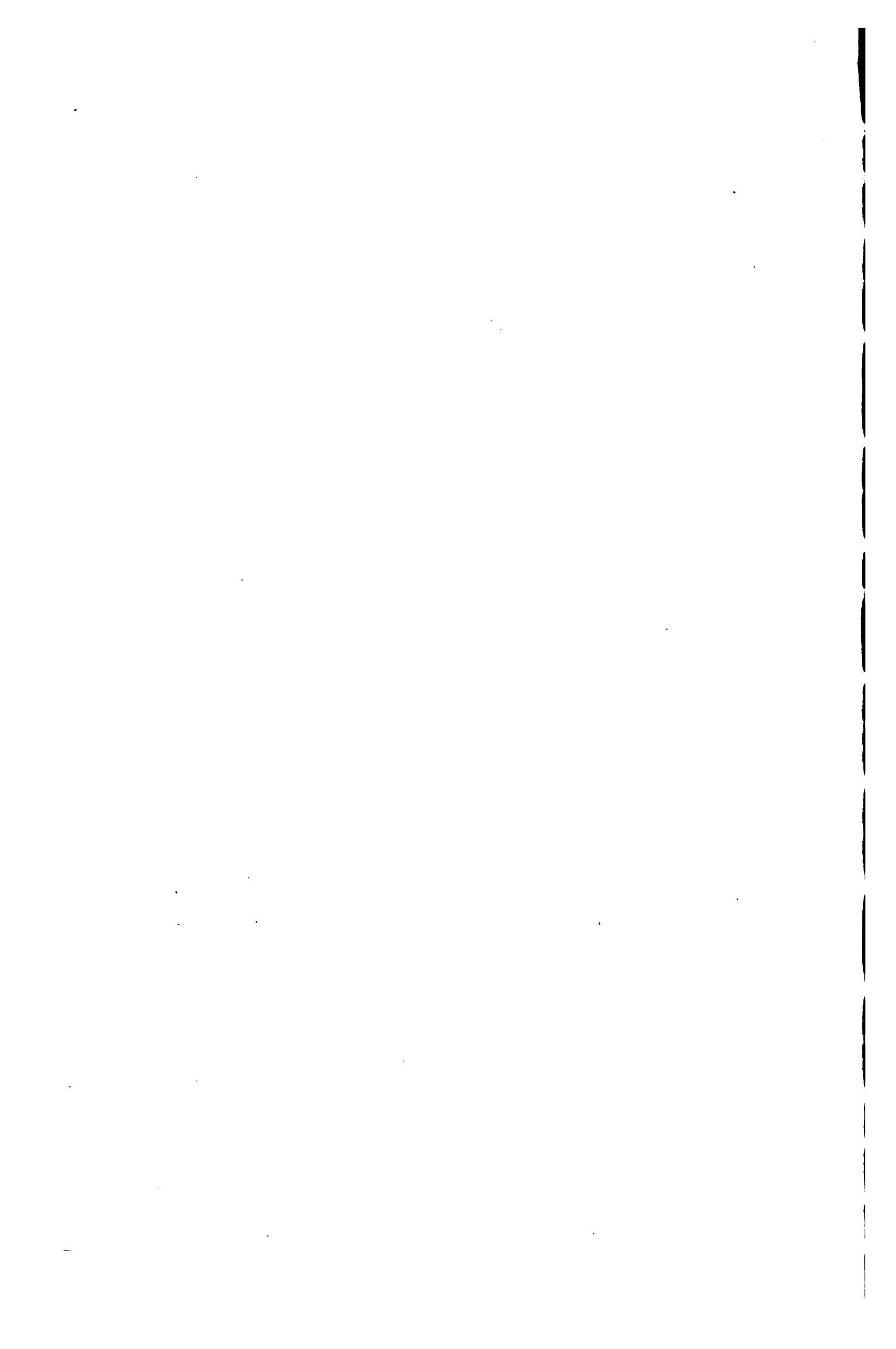
POSSIBLY Italian work of the middle of the fifteenth century: but whether Italian or not, this is a very fine and richly-decorated example of the small reliquaries of that period. The shape is hexagonal. The body of the reliquary is pierced, and the side filled with a double window under a circular arch.

At each angle of the reliquary is a boldly-designed buttress in two stages, surmounted by pinnacles. Over each set of double windows is a pediment filled with the same kind of open-work, finishing with crockets and a *fleur-de-lis* on the top. The cover is also hexagonal, ornamented with scrolls of leaves and flowers; separate flowers, diminishing in size as they run upwards, are fixed on the plate.

The stand consists of a large boss, beneath which the foot itself spreads in six lobes; the whole surface is ornamented with scrolls, leaves, and flowers in low relief. It may be very justly doubted whether the foot and stem are a part of the original work. They are in design and execution inferior to the reliquary itself.

The height is rather more than a foot, and the diameter nearly six inches.





200



CHALICE-SHAPED CUP AND COVER, IN SILVER GILT, ON BALUSTER STEM. GERMAN, CIRCA 1560. SKM (NO. 6581 x 6581 a)

JOHN S. DOMINY, FECIT.

CUP AND COVER.

SILVER GILT.

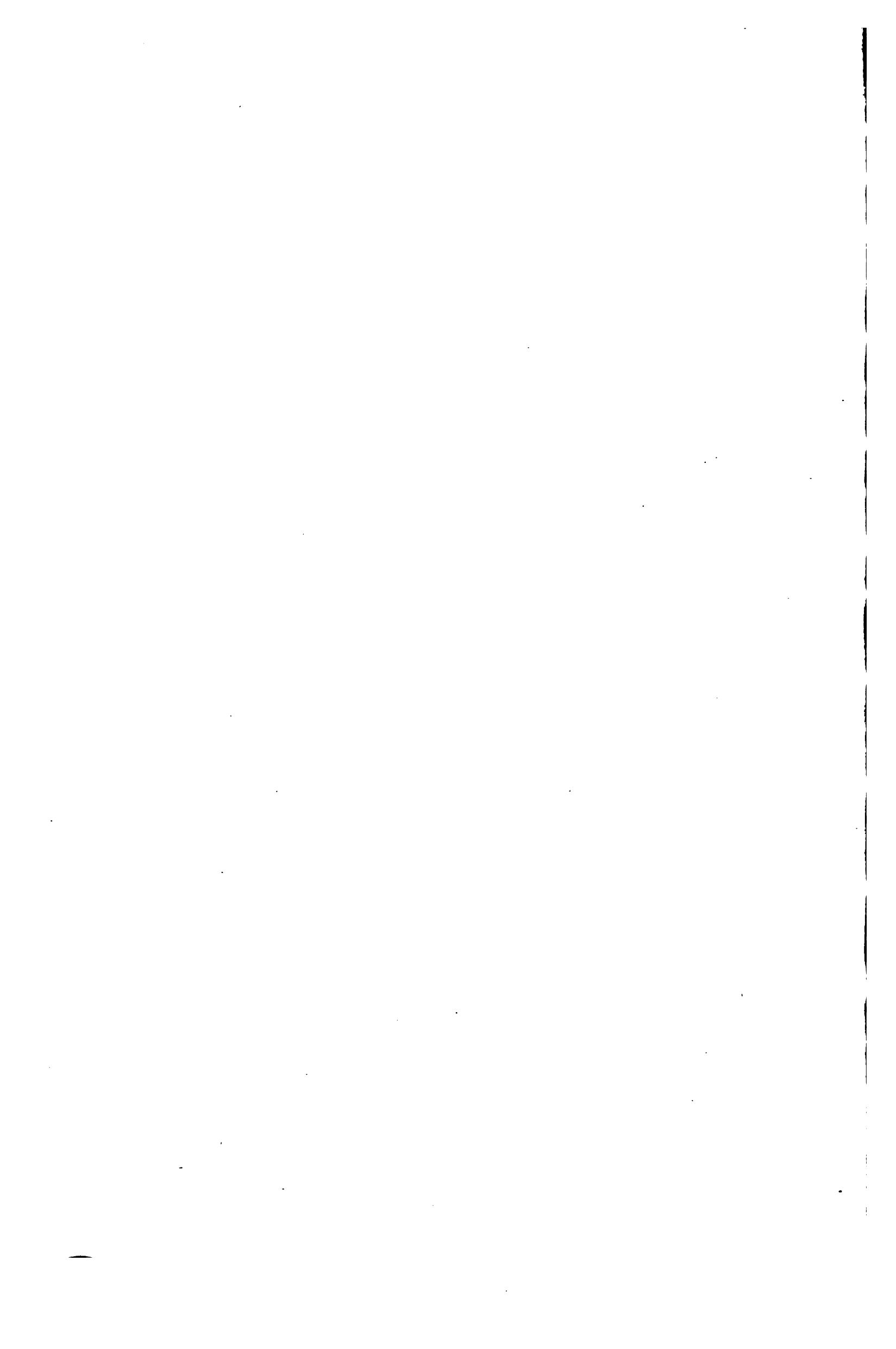
No. 6581—1859.

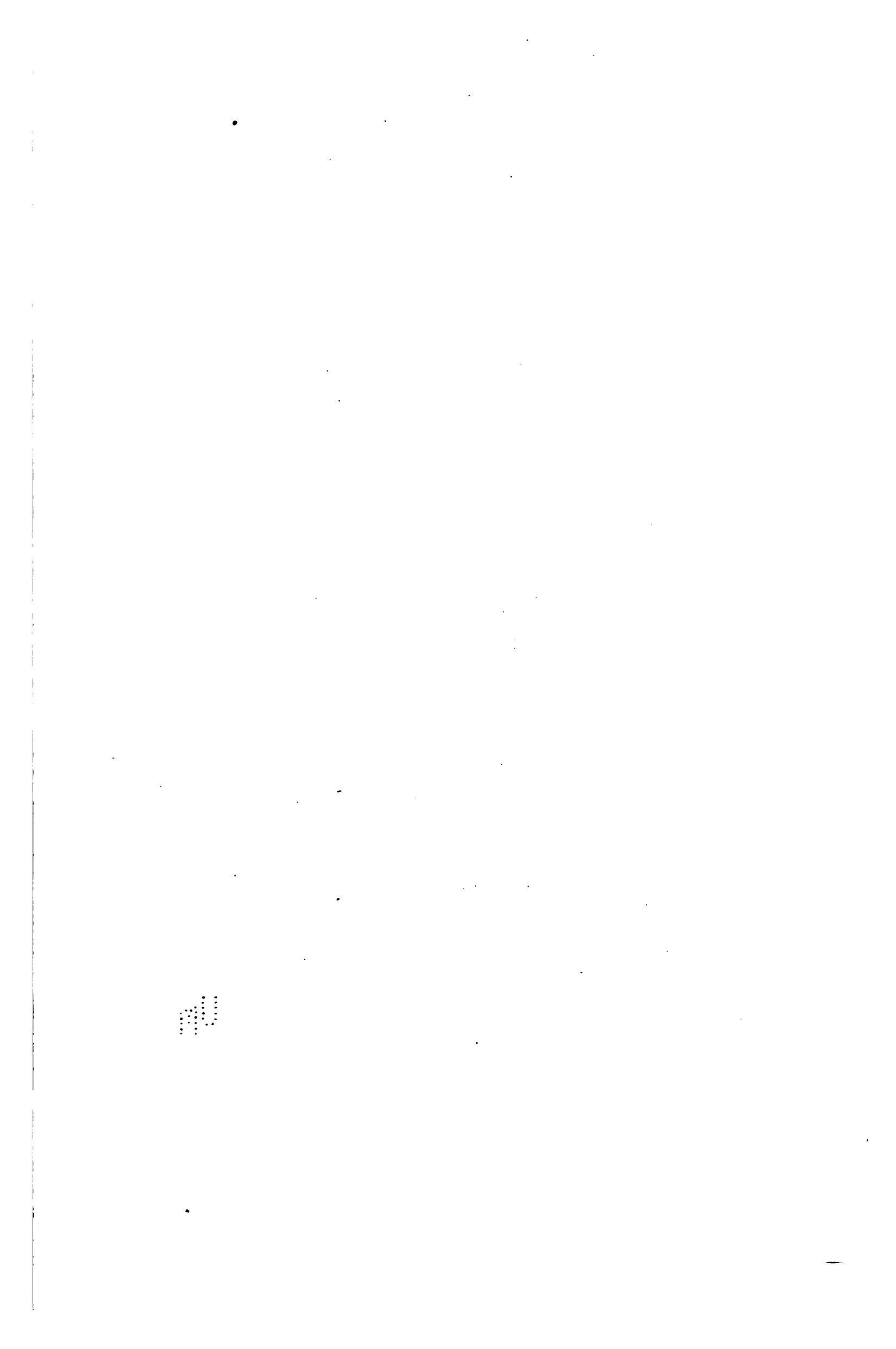
A VERY charming, though small, piece of German work: extremely good in the quality of the workmanship and somewhat unusual in design. The lower portion of the cup extends to where the supporting brackets are connected with the stem.

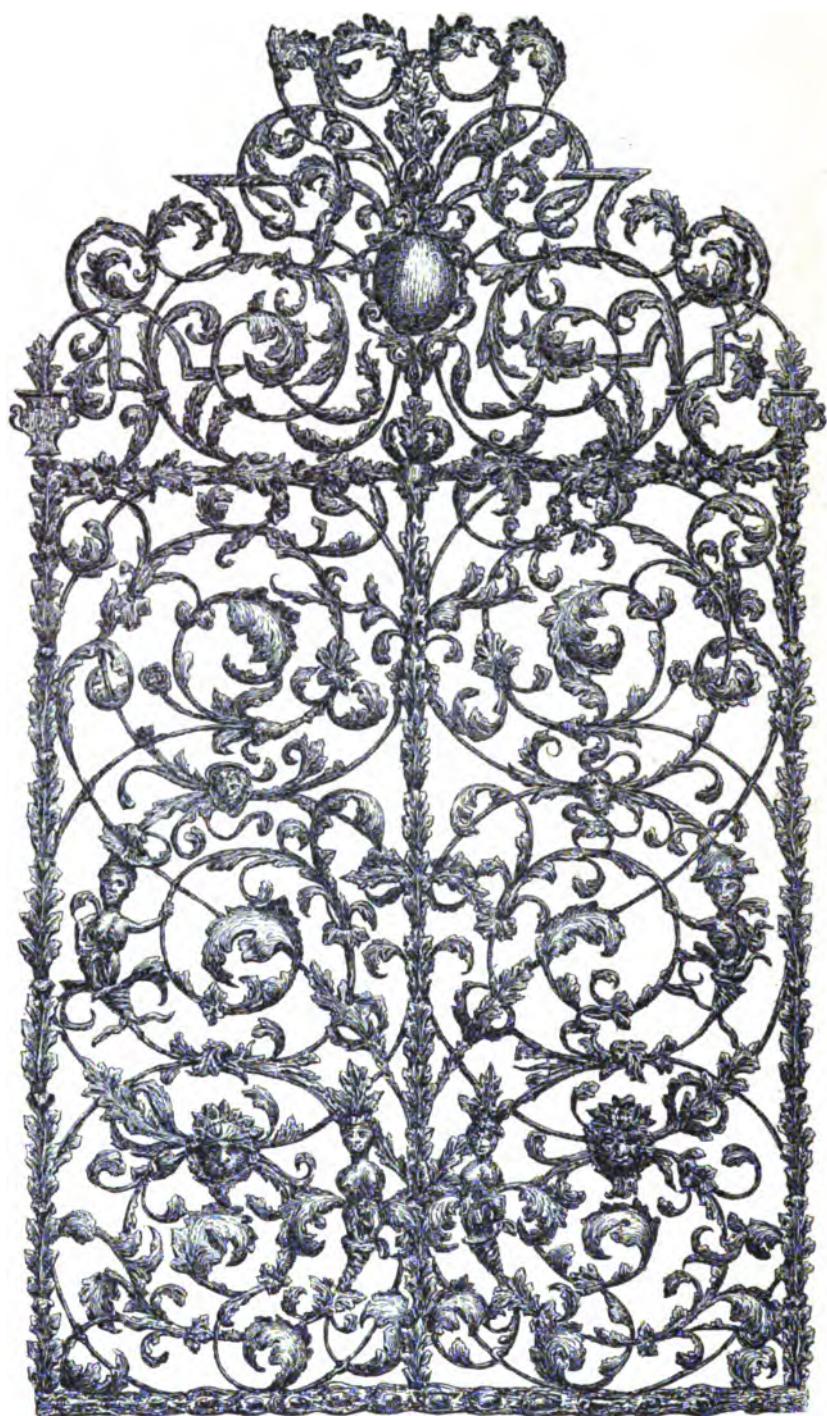
All the divisions of this piece of ornamental silver work are richly filled with decoration. Fruit, masks, scrolls, fleurs-de-lis, and leaves, garlands and interlacing bands occupy every available bit of space. The work upon the vase-shaped stem, and on the broad band which really forms the cup itself, is remarkably good: most carefully designed and adapted to the object, and finished with great sharpness and delicacy.

The cover is no less well-designed and finished than the cup. It is divided into two portions: the upper separated and supported by three brackets or scrolls, corresponding with those upon the stem. A ball flower ornament is at the top.

Few pieces of gold or silver work in the collection better deserve study, or are more fitted to give good suggestions to the art workman, than this small cup. No part is without an appropriate decoration: even the narrow flat rim round the lowest portion of the outside of the cover has an incised ornament of leaves between long oval medallions. The height is eight inches, and the extreme width nearly three.







IRON GRILLE OR WINDOW- GRATING GERMAN DATE.
1658 C. K. M. (N.Y. 5474 58) SCALE ONE IN. TO A FOOT 1 PROPORTION

GRILLE.

WROUGHT IRON.

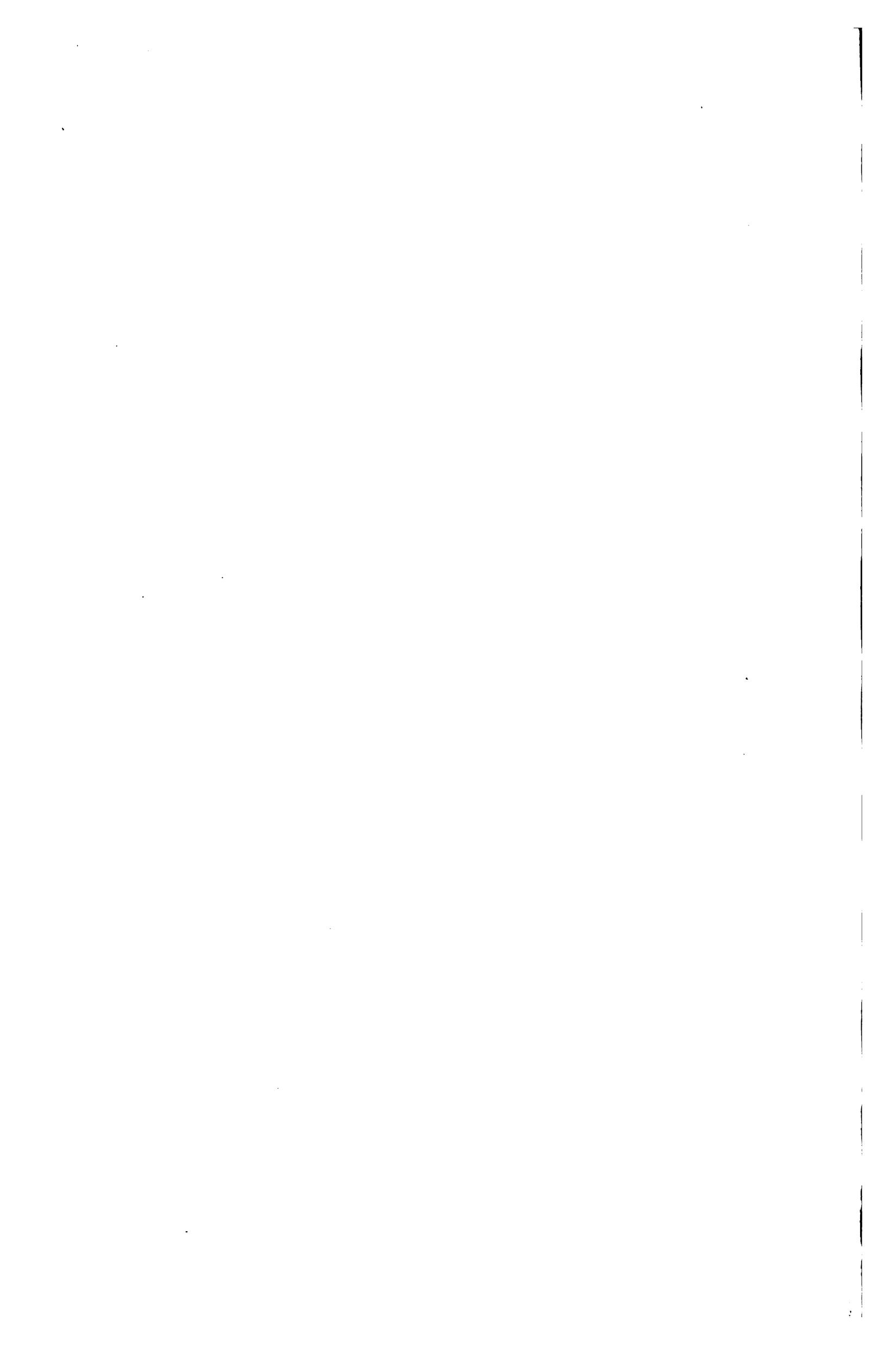
No. 5974—1858.

AMONG the many fine pieces of iron in the Museum none exceeds the present example in beauty of design and delicacy of workmanship. It is said to be German work, and is dated 1658. Nothing better can be imagined to meet the purpose for which it was intended: a sufficient screen, without interfering either with light passing into the room or with the observation of what might be going on outside.

The grille is divided into two panels, each of them filled with three scrolls of graceful foliage; to the two lower of which some slight variety is given by the introduction of small half figures and masks. The borders of these panels seem to be intended to represent slightly carved stems of young trees. The top of the grille is a continuation of the same scrolls of foliage, with a small oval shield in the middle.

The height is about seven feet, and the width an inch or two less than four feet. There are two sides, of the same character and design, which kept the screen about a foot distance from the window.









PASTORAL STAFF GILT METAL
WITH ENAMEL ON SILVER, AND
SET WITH GEMS, GERMAN
DATED 1351. L. 11 8/16 IN.
(SOLTIKOFF COLL.) S. F. M.
(N° 7950 '02)
F. A. GLOOMBE FELIT.

HEAD OF PASTORAL STAFF.

M E T A L G I L T.

No. 7950—1862.

FEW examples of the heads of croziers exist in any collection which are more valuable than this. It is dated 1351, but the style is so distinct that there would have been no difficulty in deciding that it must have been made about the middle of the fourteenth century. It is said to be German work; but from what part of the country, or whether it is German work at all, is open to considerable doubt.

The outside of the volute is decorated with leaf-shaped crockets, very delicately designed and executed: and the extreme end is supported by the outstretched arms of a figure vested in a long robe, and standing on a bracket. Below this figure is a larger bracket, on which a small figure is placed, kneeling and holding the hands up in adoration.

The centre of the volute is filled with a group of the blessed Virgin and Child, seated; the bishop, for whom the crozier was made, kneels before the Virgin. He wears his mitre and is vested in a cope.

The stem of the volute is six-sided, and covered with plates painted with translucent enamel in a diapered pattern. Small rods of gilt metal cover the joints or angles. Each plate is further ornamented with crystals and coloured stones, set plain, having between them small roses of chased metal.

Between the stem of the volute and the lower stem is a large boss, also hexagonal. This is formed of six panels, above which is a crocketed gable with a bold finial. The panels are separated by buttresses, which terminate with lofty pinnacles.

The panels are filled with translucent enamels, representing saints. In one is the Virgin seated, holding the infant Saviour on her lap. In the next a bishop, standing and holding his staff in the left hand, whilst the right hand is lifted in the act of benediction. He wears a mitre with a nimbus surrounding it. In the third is St. Mary Magdalen, carrying her vase. In the fourth is a queen, crowned and holding a sceptre with

HEAD OF PASTORAL STAFF.

a double fleur-de-lis, one above the other. Next to her a king, crowned, with a similar sceptre, and carrying a small reliquary in his right hand. In the sixth a saint is kneeling and elevating a chalice and the host before an altar. He kneels on one knee, supporting his crown upon the other. Originally, each figure was placed under a canopy but the surface has been much injured in some parts, and the design is shown not by the coloured enamel but by the chased metal on which it was laid.

The stem below the boss has also suffered some losses of enamel. But it is still very rich in decoration: the ornament of the plates being formed of patterns diapered or lozenge-shaped.

The height is rather more than twenty-one inches, and the diameter of the volute is six inches. It was formerly in the famous Soltikoff collection.

100



POWDER FLASK - GILT BRONZE 16TH CENT H. 8 $\frac{1}{4}$ " W 4 $\frac{1}{4}$ " (BERNAL COLL.)
S. K. M. (No 2203) W. WISE FECIT.

POWDER FLASK.

GILT BRONZE.

No. 2203—1855.

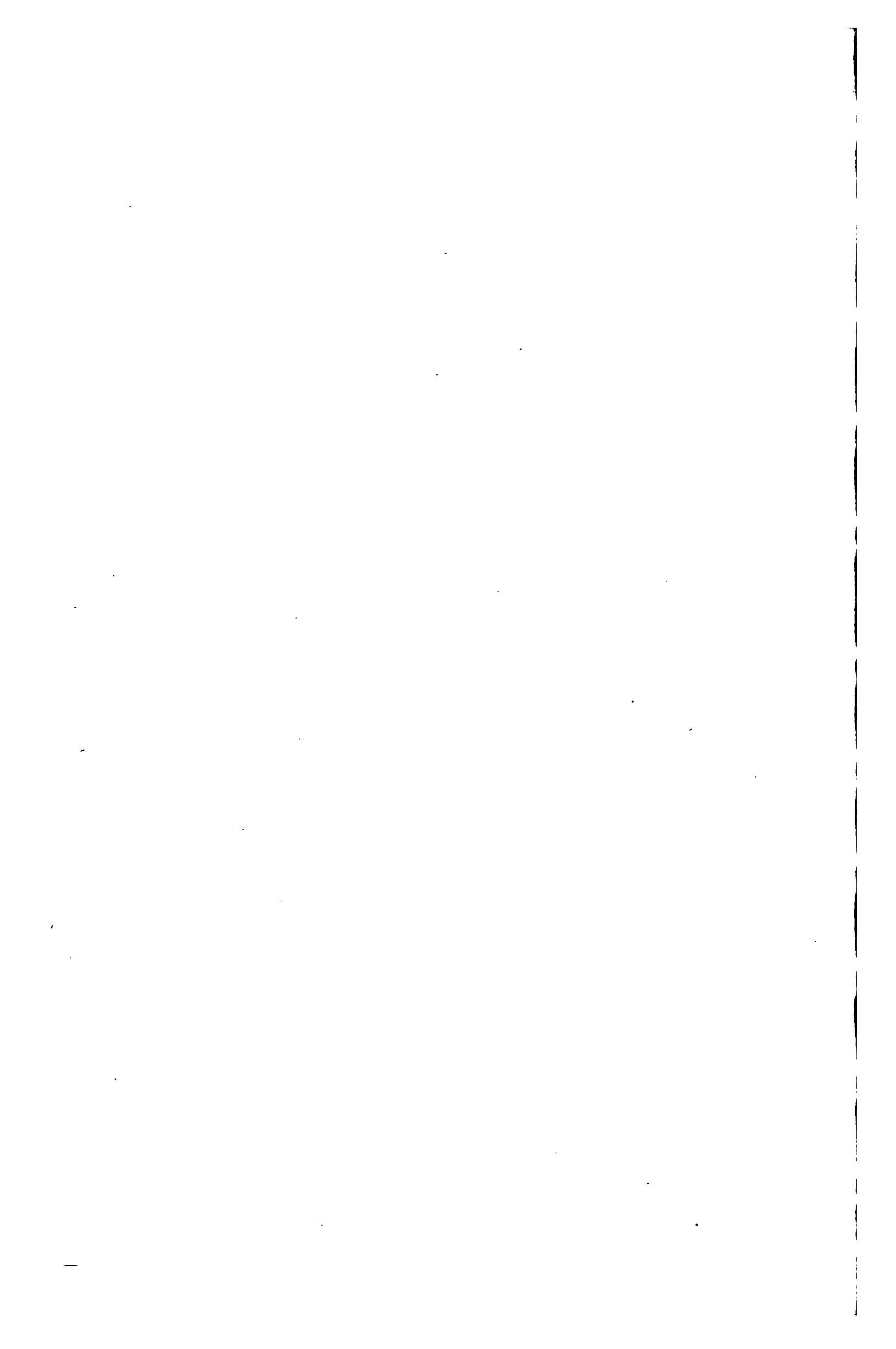
IN the sixteenth and in the early part of the seventeenth century guns or fowling-pieces and powder horns were commonly highly ornamented with inlaid or chased work of different kinds. Some examples of these which are in the Museum are remarkable not only for the excellence of the design but for the quality of workmanship bestowed on the decorations.

The shape of the powder flasks varies greatly: some are round, some in the shape of shells; indeed, occasionally, a large shell has been cleverly adapted to the purpose; some, again, like the flask shown in the illustration, are made like the horn of a stag. Very probably the earliest flasks for powder were made of hollowed stag's horn, and the shape was afterwards imitated.

This flask is covered with hunting scenes, in high relief and admirably chased. At the top is a stag hunt, in the middle is a boar hunt, below this a bear hunt, and in the lowest compartment are on one side men shooting wild fowl, on the other fowling at night with hand nets and lanterns.

The workmanship is German, of about the year 1600. The flask was formerly in the Bernal collection.





200



THE VIRGIN KNEELING IN PRAYER. MARBLE.
BY MATTEO GIVITALI OF LUCCA. W⁷559⁶¹
C.M. HODGES. FECIT

STATUE.

MARBLE.

No. 7559—1861.

A VERY admirable work, having so much that is characteristic of his style that we may safely say it is by Matteo Civitale, to whom the statue has been attributed by an excellent judge, Mr. J. C. Robinson. The following is the description of it given by him in his work on Italian sculpture in the middle ages:—

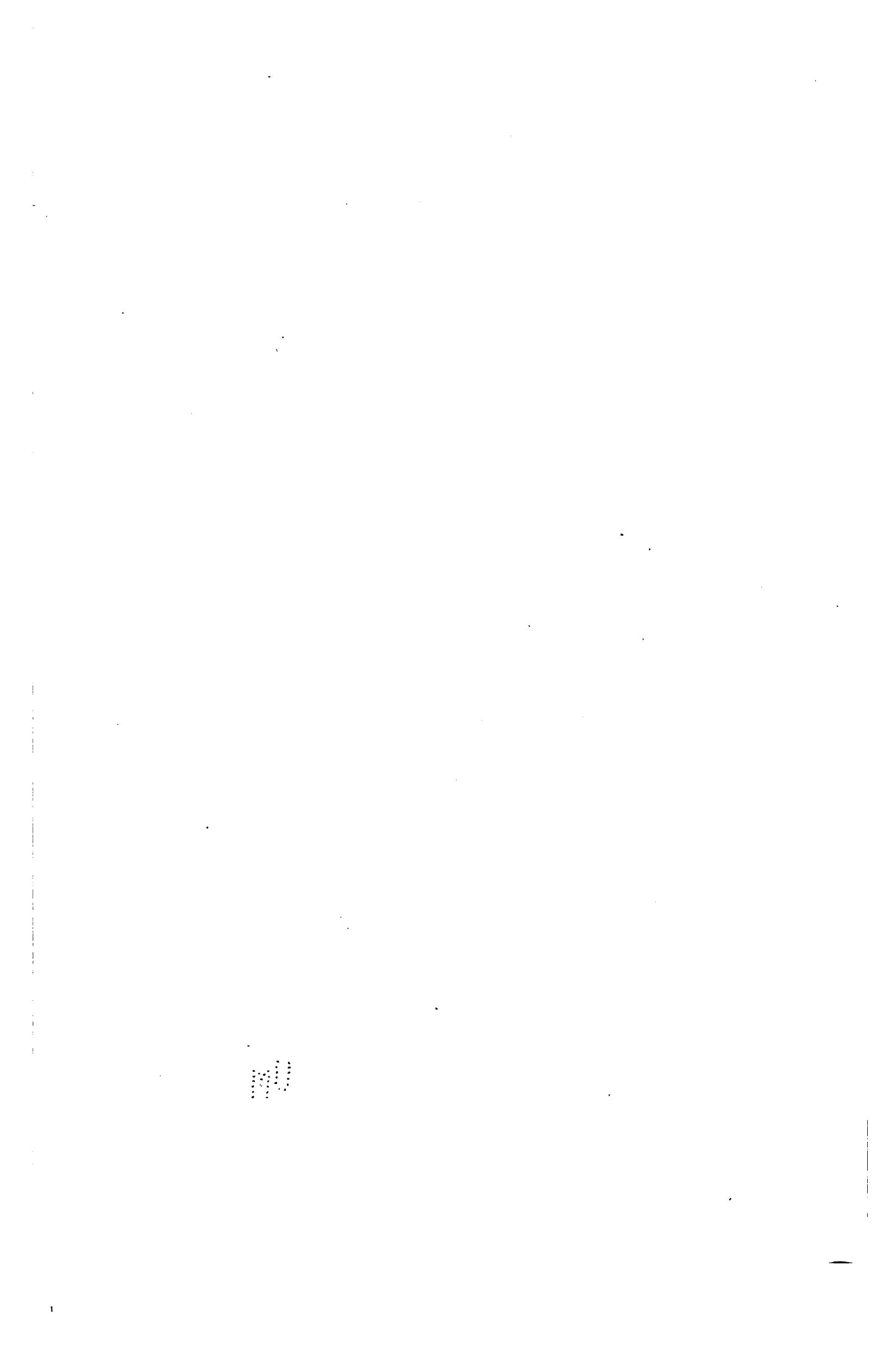
“The breadth and simplicity seen in this exquisitely beautiful work are special characteristics of Civitale’s style; to have carried these qualities further in this instance would have entailed vacancy and poverty; as it is, the absence of all artifice or superfluous detail is singularly in harmony with the pure and candid expression of the entire figure. The beautiful and holy countenance is a triumph of art, whilst the taste and variety, yet austere simplicity, of the drapery and general design of the figure remind us of the greatest efforts of our own Flaxman. Judging from the largeness of manner and absence of high finishing in the marble, it is to be presumed that this statue was originally placed at a considerable distance from the eye of the spectator; it was probably a part of a group of the Annunciation.

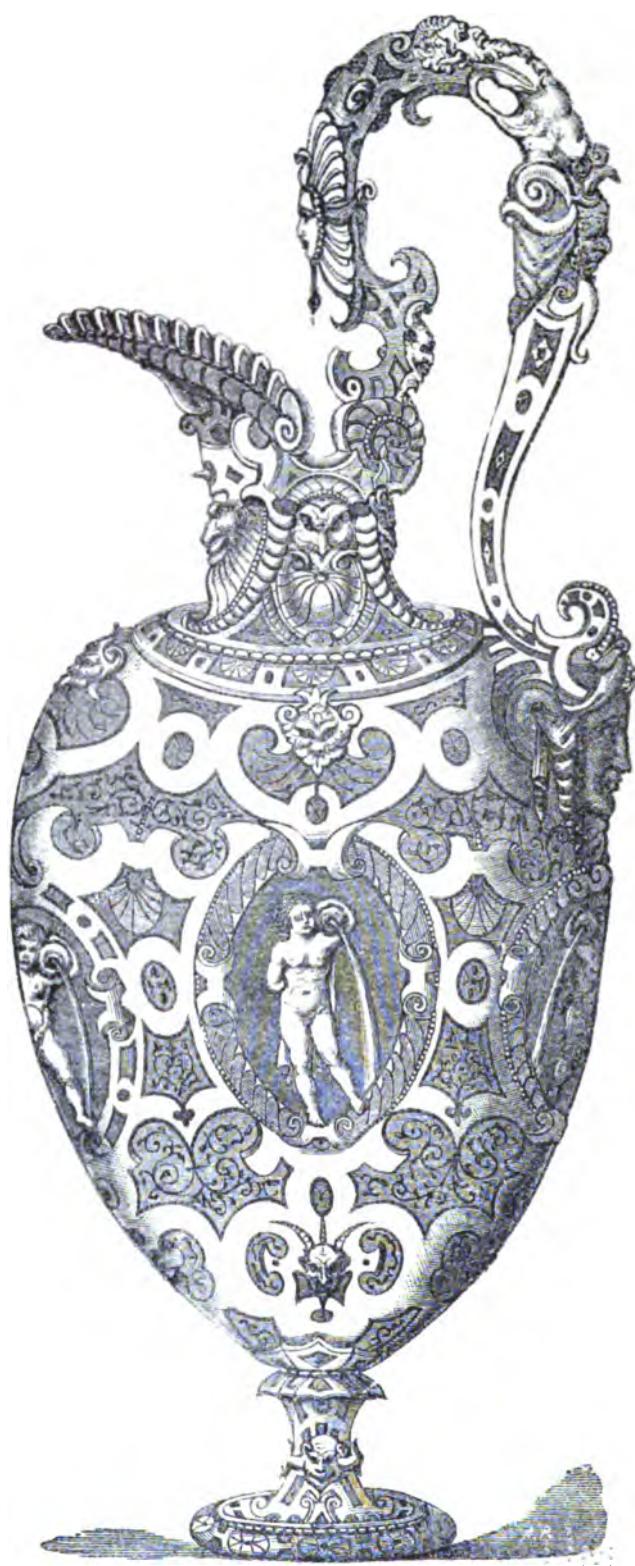
“This statue is stated (it is not known on what authority) to have belonged in the sixteenth century to the celebrated author of the *reposo*, Don Raffaelle Borghini.”

The inscription below the illustration speaks of the statue as representing the Virgin; but there is no emblem which would support this suggestion. On the contrary, there is nothing which would lead us to conclude that it must represent even some female saint. Possibly it may be a portrait of a pious lady who wished to be placed in a devout attitude. If this be so, the statue cannot have formed a part of any group of the Annunciation.

The height of the figure as she kneels is three feet five inches; the proportionate height, if standing, would be about four feet six inches. It was formerly in the Gigli-Campana collection.







ORIGINAL DESIGN FOR A VASE OR EWER.

Art Library, No. 5381.

DESIGN:

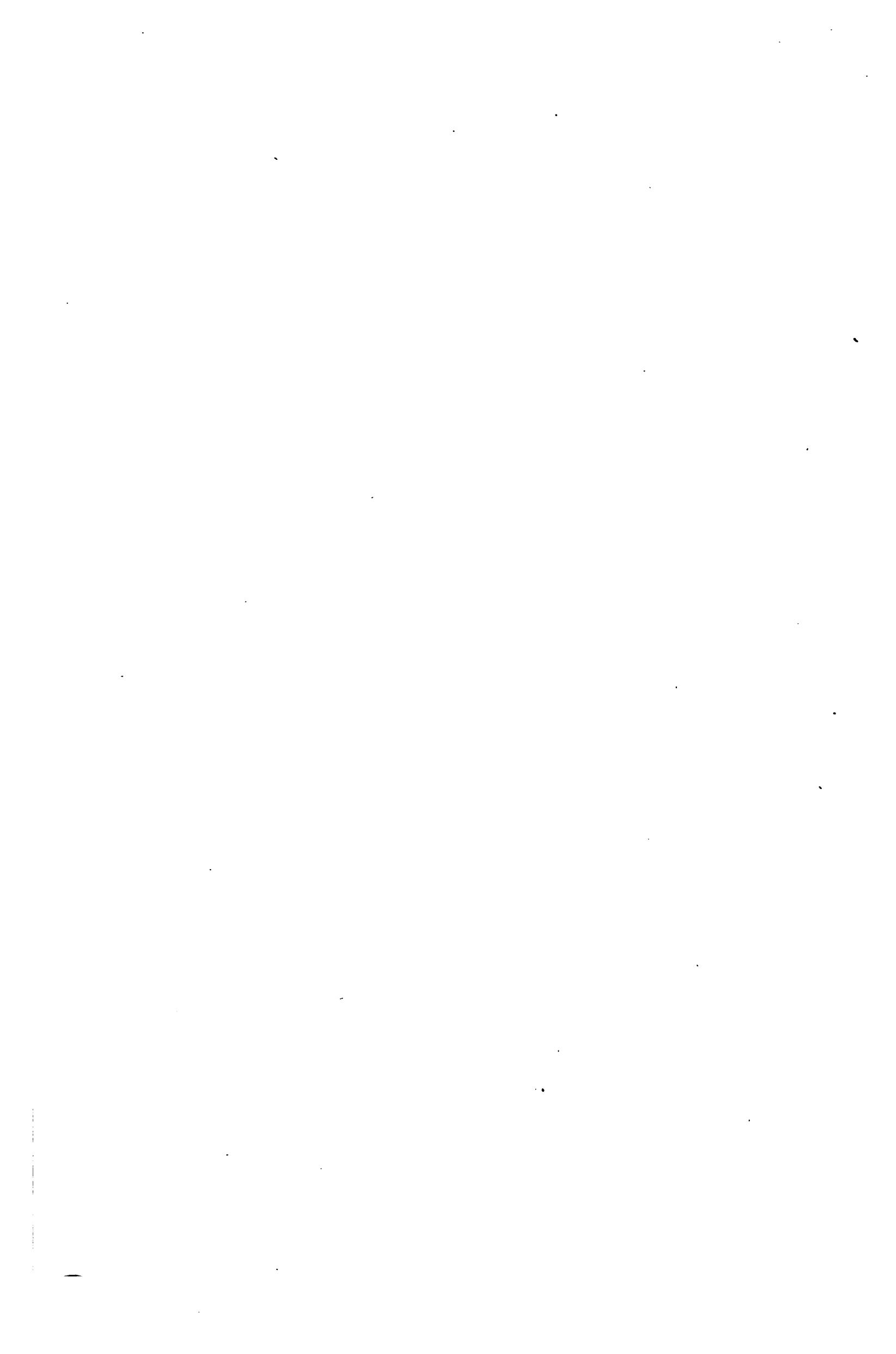
FOR A VASE.

Art Library. No. 5381.

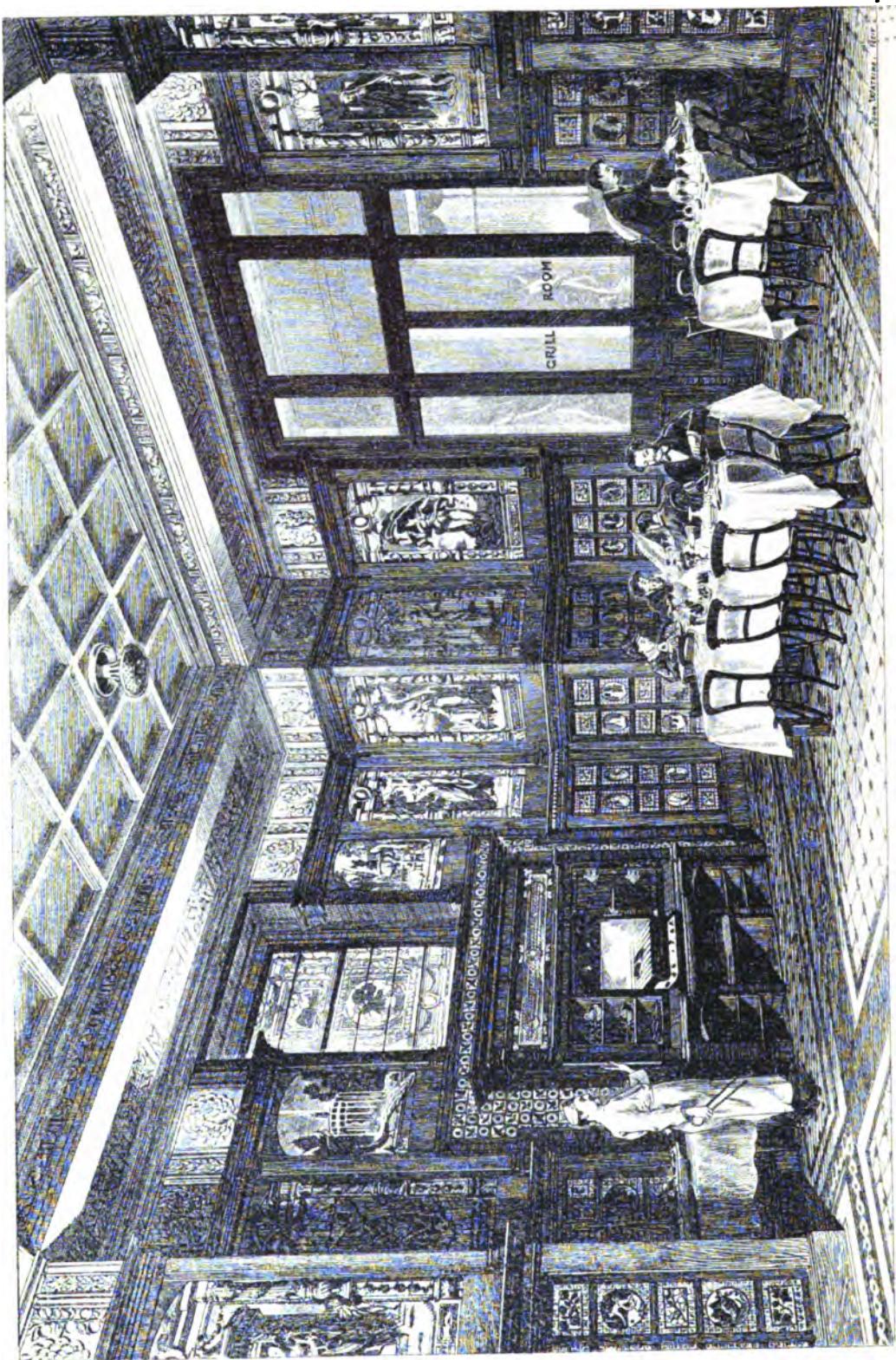
ALMOST certainly a design by the same unknown artist as the two already given on plates 56 and 64. In this we have an absolute repetition of the masks in No. 64, one of which is under the lip of the vase, and the other supports the handle.

But in other respects the style of decoration is altogether different. This vase has no central band with procession of sea gods and monsters, and the whole fashion of the ornament is in more accordance with that which was common at the period. Broad bands, interlacing, surround three ovals, in each of which stands a boy, undraped, holding on his shoulder a small jar from which water pours down. The handle is richly decorated with a recumbent half-figure of a man and two masks.







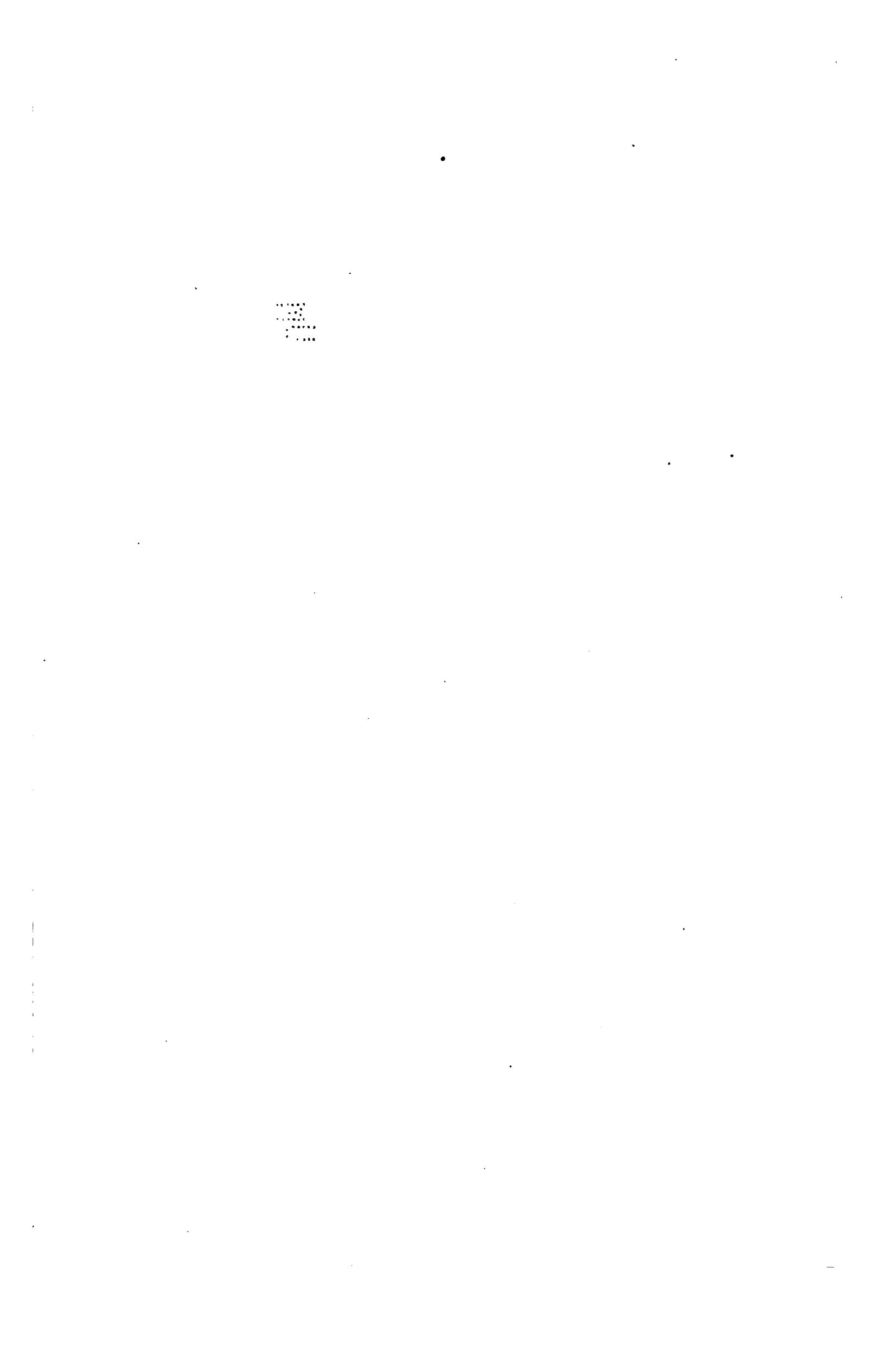


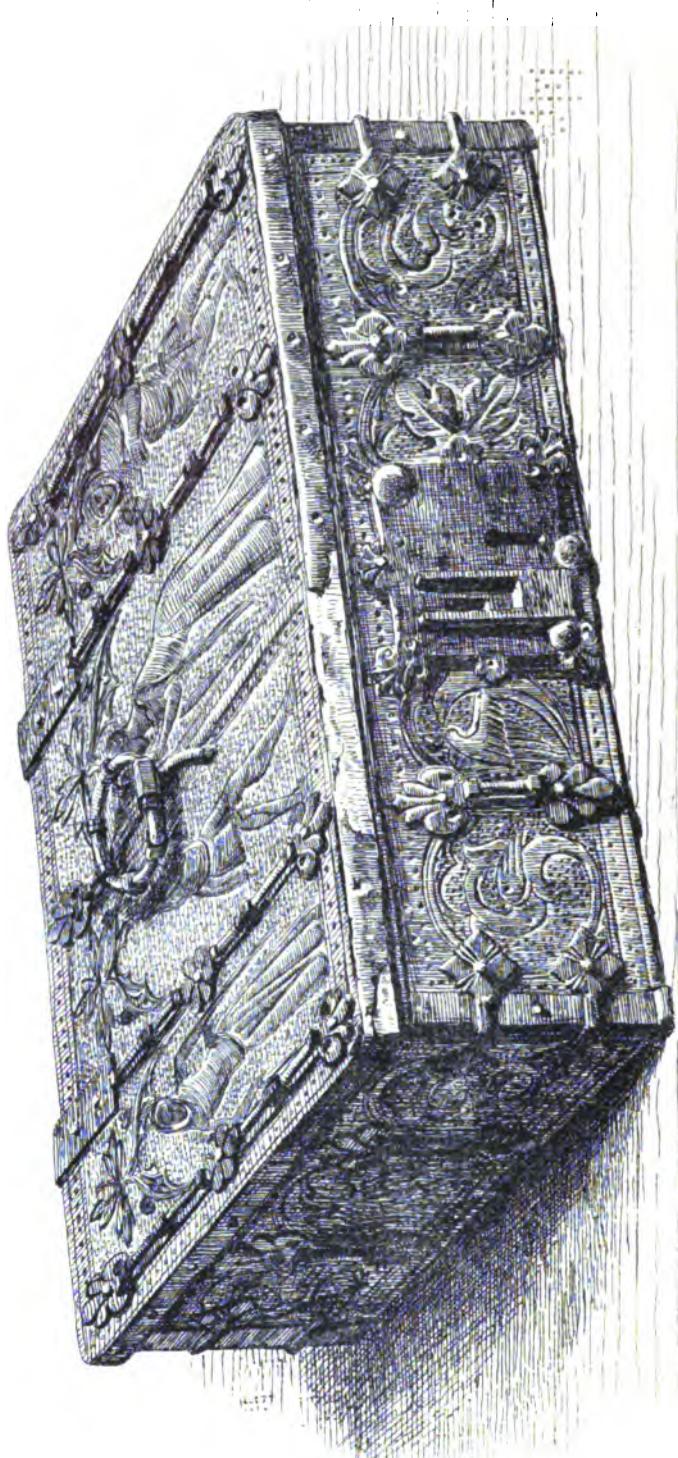
EAST DINING OR GRILL ROOM.

EAST DINING OR GRILL ROOM.

THE decorations of this room are all from designs by E. J. Poynter, Esq., R.A. The walls are covered with tiles, which were painted by female students of the South Kensington Museum porcelain class. On the upper and larger ones are representations of the months and seasons. One of these (January) is given on plate 56, vol. I. of this publication. Classical female figures, as Andromeda, Proserpine, Atalanta, &c., appear on some of the smaller tiles in the dado: other tiles are occupied by landscape subjects. The painted glass windows were executed by Messrs. Crace and sons, and the iron grill by Messrs. Hart, son, and Peard. The frieze and ceiling, of plaster, were modelled by Mr. W. Wright.







A. J. DUNLOP'S SKETCH, CARVED WITH ANIMALS &c; FLEMISH OR GERMAN. HEIGHT 18 INCHES; LENGTH 36 INCHES; WIDTH 12 INCHES. (GENERAL VIEW.) 207.
A. J. DUNLOP, SCULPTOR.

CASKET.

WOOD.

No. 2072—1855.

LIKE some other works of art in the Museum, this casket is set down as Flemish or German art. On the other hand, there are equally good reasons for claiming it as English. The work is unquestionably highly curious, and a good example of a style of decoration very commonly adopted in the fourteenth century—the date of the casket—for small cabinets and boxes. The same subjects are to be seen on ivory caskets of known English work, and on steel or iron.

The cover is divided into four compartments, in each of which is a single full-length figure; two men and two women placed alternately. They stand under canopies with a gothic arch crocketed and carrying a large foliated finial. The two middle figures represent a gentleman and a lady bending towards each other, as if greeting. They are dressed in the fashions of the time of king Richard the second. The gentleman holds a rod or stick in his left hand, and what seems to be intended for a distaff hangs from the left hand of the lady. The other lady, or it may be an attendant standing behind the gentleman, is in the curious twisted position which is a characteristic of carvings of the fourteenth century. The fourth figure represents a man playing on a small drum attached to his right arm, and at the same time blowing a fife or clarionet which he supports with his right hand. He wears a short sword suspended from his girdle. All the figures are carved in low but very distinct relief, and the background is completely filled with small dots very carefully executed, and so minute as to give an appearance of somewhat rough morocco leather to the surface.

The front and back are divided in like manner into four compartments, and the two sides into three. These are filled in the middle with birds; and the end compartments have each a large grotesquely shaped S, of which the head is formed like a human face covered with a headdress. Possibly the letter is the initial of the name of the person for whom the casket was originally made.

CASKET.

The mounts are iron, extremely well designed and executed. They are carried along and completely cover the narrow flat bands which separate the different compartments. The wood is some kind of hard wood, not easily to be identified ; but it is probably chestnut.

There are no better examples of small caskets in the Kensington Museum than this, and it deserves very careful study. The condition is nearly perfect ; the bands, lock, and a small ring by which to lift up the lid are all, with one slight exception, uninjured.

The casket was obtained at the sale of Mr. Bernal's collection in 1855. The length is nearly seven inches, and the height four inches and a half.

100



EWER OR BURETTE, SERPENTINE STONE (FRENCH) DATE
ABOUT 1350. S.R. M. (No. 1).

R. STEVENSON fecit.

EWER AND COVER.

SERPENTINE.

No. 627—1868.

THIS ewer, or small cup, is said to be serpentine; it is stone, of a green colour marked with distinctly outlined spots. The character and colour are not the same as the Cornish serpentine from the Lizard.

Nor is it easy to decide in what country or at what exact date the mount was made. It is probably French, of about 1400 or a little later. There is a great deal of character and spirit both in the handle and the spout which are intended to represent winged snakes or dragons. These and the foot and cover are silver, and have been gilded.

The top band of the mount is connected with the foot by four bands, of a slighter and rather more elegant and graceful character than the rest of the mount. The foot has a decorated band just below the cup. The cover is formed to represent a flower with boldly designed leaves reversed.

It stands six inches in height, and the diameter is between three and four inches.



200



MINIATURE ORATORY. SILVER CONTAINING A MEDALLION OF CARVED BONEWOOD
FLEMISH (?) 16th CENT. S.K.M (N° 295) D.JONES FECIT

DEVOTIONAL SHRINE.

WOOD AND SILVER.

No. 225—1866.

SMALL as this shrine is it deserves careful study. The centre is a boxwood medallion filled with little figures, and the setting is silver. Two semi-circular shutters enclose and protect the sculpture. The subject seems, at first sight, to be meant for the adoration of the wise men; but no explanation would satisfy this supposition. Two female figures, one of whom is our Lady with the infant Saviour standing in her lap, are seated, and occupy more than half of the upper part of the circle. On one side stands St. Joseph, and opposite to him, also standing, is an angel (whose wings can be indistinctly traced) holding a cross in his left hand. Below are two kneeling figures, a man and a woman; the man wears a cloak with wide sleeves, and the woman a long vestment which covers her head also. Between these figures two stools are placed; draperies are thrown over the stools, and on one of them is a closed book, on the other is a small casket.

The whole group is extremely minute but every detail is delicately carved; so admirably finished also that the character of each head and the expressions of the faces can be distinguished. The robes and vestments and the folds of the draperies are executed with no less care and excellence.

Above the medallion is a half scutcheon with scrolls, and a cherub's head in the centre; this supports a small figure of our Lord standing, holding an orb in his left hand and with the right upraised in benediction.

The shutters, inside and out, and the back are incised with a scroll ornament terminating in flowers. The stand is oblong, pierced with open quatrefoils and having architectural mouldings above and below. The lower mouldings extend and spread so as to give firmness to the base.

The workmanship is probably Flemish, of about the year 1560.

DEVOTIONAL SHRINE.

Small shrines of this description occur occasionally in the shape of a nut, which opens and shows the carved design. They are generally very beautifully executed, and are marvellous specimens of minute work. The medallion in this example is less than an inch and a quarter inside the narrow border by which it is surrounded, and in this space are seven figures.

100



LOCK + ESCUTCHEON IN CHISELLED STEEL, FRENCH 17th CENT^Y
(BERNAL COLL.). FULL SIZE. S. K. M. (2071-'55).

J. WATKINS FECIT

ESCUTCHEON FOR LOCK.

STEEL.

No. 2071—1855.

FRENCH work, late in the seventeenth century; well designed and carefully finished.

The centre is filled with a portrait in profile of Louis the fourteenth, below which is a cupid, riding upon a dolphin and clasping the tail with his left hand. A garland of leaves surrounds the medallion on which the portrait is chased, and falls below it on each side. Above the medallion is a shield with three fleurs-de-lis, and this, again, is surmounted by the royal crown. Two dolphins serve to support the crown and shield.

A male and female terminal figure, one on each side, holding an urn on the shoulder, stand against the uprights of the centre panel.

The keyhole is carefully concealed by a small plate which moves aside to admit the key; it is admirably fitted and not easily to be suspected as the cover.

This fine escutcheon came from the Bernal collection. The length is six inches, and the width nearly four inches.



100



Jug (Mourning-Piece). German Stoneware. (The Mourning
Ewer of Albrecht Dürer, 1515, 8 1/2 " high.) F. Green, F.C.I.T.

JUG.

STONEWARE.

No. 8498—1863.

A VERY characteristic piece of English stoneware mounted in silver. Other jugs are in the Museum with richer decorations, but none which shows the general style of the period better than the present specimen. Frequently such jugs had silver round the foot and down the whole length of the handle, and the border round the top was also connected with the foot by ornamented bands.

The colour of this jug is mottled brown, rather light in tone. The silver rim is exactly two inches in depth: a small portion has been partly cut through, bent upwards, and then carried down over the top of the handle. The decoration consists of scrolls of leaves and fruit, in the midst of which are three circles formed by the interlacing of two serpents. In the centres of these circles are small masks. There is no hall mark, but the date is about 1590. Two letters, I C, are stamped on the plain part of the rim.

The jug stands about seven inches high.







BUST. TERRACOTTA UNKNOWN PORTRAIT FLORENTINE 15th CENT.
GIGLI CAMPANA COLL. NO 7621/61 W.H. JOBBINS FECIT

BUST.

TERRA-COTTA.

No. 7621—1861.

WE cannot do better than refer to Mr. Robinson's excellent catalogue of Italian sculpture in the South Kensington Museum, for a short account of the great Italian artists of the fifteenth and sixteenth centuries. The South Kensington collection is very rich, not only with respect to the number of the works of different schools during that period, but also as regards the beauty of the objects themselves. We can find admirable examples of every kind of work: slabs and decorations in high or low relief, portions of altars and other church furniture, the altars themselves, galleries and tombs, groups and single figures in marble and terra cotta, statuettes and statues. They were bought before 1860, at a time when the admirable quality of such works was not so justly appreciated as it is now, when also there were more such examples to be met with, and fewer people who were looking for them. It would be impossible at the present time to form such a collection. Thirty years ago, to take the city of Florence only, the palaces in the town and the country houses in the neighbourhood contained in their lumber rooms and their half-furnished saloons many works of great intrinsic and historical value; among these, the portrait busts in terra cotta formed a large and very important portion. It may truly be said that at no period in the history of sculpture were busts made of a higher excellence, more life-like and successful in execution, or more deserving the careful study of modern artists.

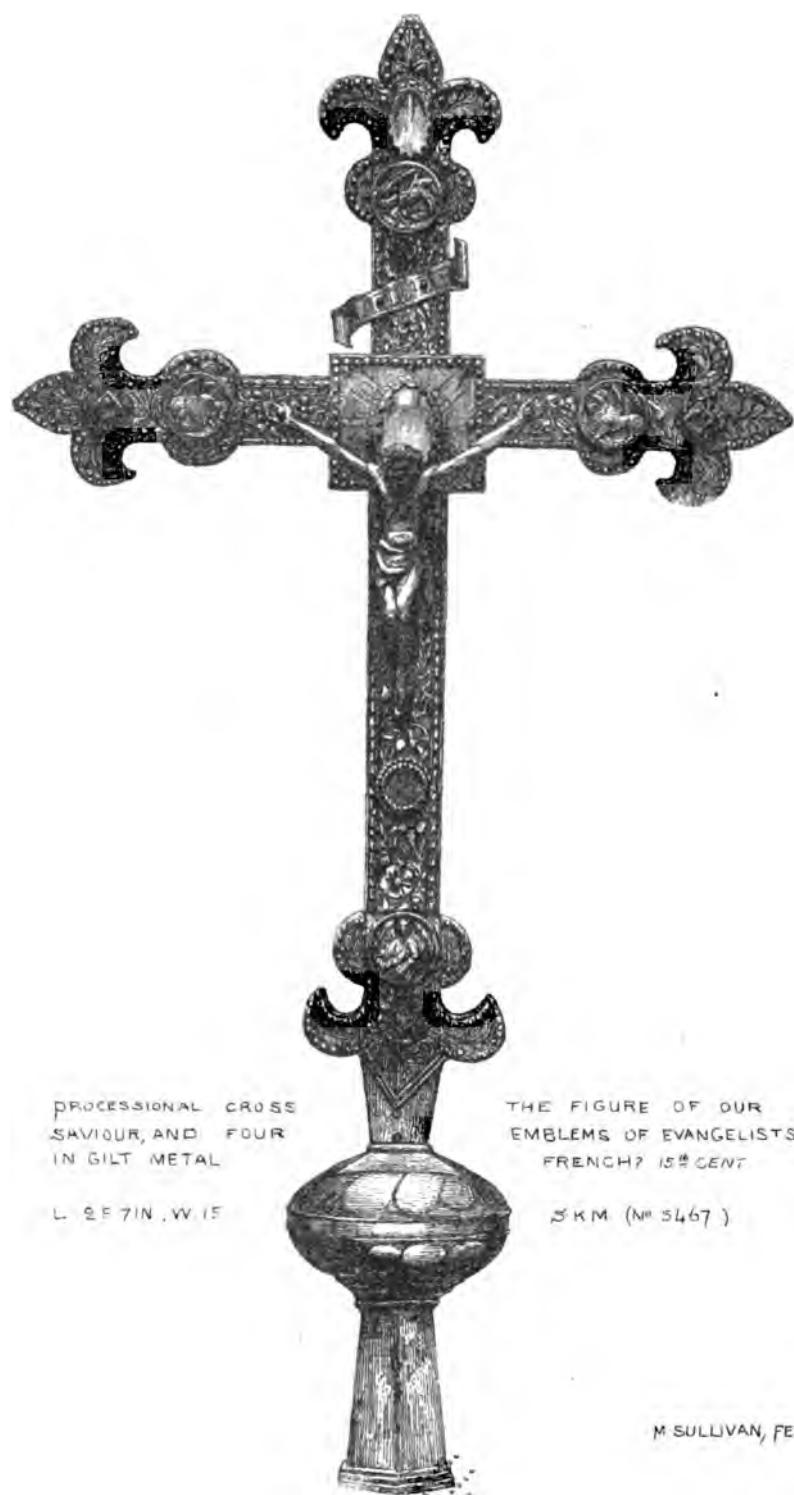
The bust in the illustration represents a middle-aged man of a shrewd, intelligent expression, dressed in the costume of the fifteenth century; a tight-fitting doublet and a felt cap or biretta.

We do not know of whom the bust is a portrait, but it is—as Mr. Robinson remarks—just such a work as might have come from the hand of Verrocchio. Vasari records of Verrocchio that he was among the first who executed portraits of this kind, and in particular practised the art of taking plaster casts from the faces of dead persons. It should be observed that many of these busts show evident traces of having been directly based on casts so taken, the features being afterwards skilfully retouched.

The height of this bust is one foot eleven inches. It came from the Gigli-Campana collection.







PROCESSIONAL CROSS
SAVIOUR, AND FOUR
IN GILT METAL

L. 2F 7IN. W. 15

THE FIGURE OF OUR
EMBLEMS OF EVANGELISTS
FRENCH? 15th CENT

SKM (N^o 5467)

M. SULLIVAN, FECIT

PROCESSIONAL CROSS.

SILVER AND GILT METAL.

No. 54—1867.

A VERY fine and good example, and in fair preservation. The date is about the middle of the fourteenth century; but it would be difficult to say with certainty where it was made. Like so many other objects—and especially ecclesiastical ornaments—in the South Kensington Museum, great doubt exists as to the country from which it originally came. During the thirteenth, fourteenth, and fifteenth centuries, artists worked in England, in France, and in the Low Countries, whose merits both as workmen and designers were equally good; in the habit of seeing the productions of their neighbours, and influenced also by the same religious feeling, they adopted the same style, the same emblems and decorations, and the natural result followed, a sameness of general character, treatment, and decoration. Nothing ought to be more insisted on than great caution and hesitation before attempting to decide upon the origin, so far as the country which is in doubt may be concerned, of works of art whose dates range from the thirteenth to the fifteenth century. More than once, in describing the illustrations of the present publication, this has been referred to; in now coming to the conclusion of the book, a repetition of the caution cannot be out of place.

The substance of this cross is wood, entirely covered with thin silver plates. The centre, where the arms are joined with the upright stem, is covered with a square plate, in the middle of which is set a large smooth crystal; the border of the square is decorated with small beads, and an incised cross of the pattern of a St. Andrew's cross. The figure of our Lord, represented as in death, hangs just below this square, with the head so close to the crystal that the reflections of the stone would be cast upon it as the cross was carried along in procession. The arms are widely extended and the feet fastened with a single nail. A cloth or vestment hangs from below the waist down to the knees.

The upright stem of the cross had originally two other crystals; one at the extreme top, the other below the Saviour's feet. The first of these